

# THE AMERICAN MAGAZINE OF ART

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## JOHN WESLEY JARVIS, PORTRAITIST

BY JOHN WALKER HARRINGTON

**A**PPECIATION centers anew, these Sesqui-Centennial times, in the works of that painter who more than a century ago had a national vogue—John Wesley Jarvis.

Jarvis has been often spoken of as a British painter. Inasmuch as he was born in 1780 on South Shields-on-Tyne and was brought to this country in 1785, a child of five, and never returned to the land of his birth, he certainly was American in traits and training. When an infant, he was left in charge of his uncle, John Wesley, founder of Methodism, for whom he was named. Had he lived longer under the roof and influence of his distinguished kinsman, he might have become a preacher of the Word and even taken unto himself habits of orderliness. His life on his arrival in this country fell, however, in no set grooves. In Philadelphia where he was reared, he became identified with the gay and irresponsible stratum which underlies the staidness of the Quaker City.

Through the suggestion of Dr. Benjamin Rush, the wise, old physician, who had also encouraged West and Stuart, Jarvis, at twenty, had become one of the leading wood engravers of Philadelphia, and also an etcher of ability.

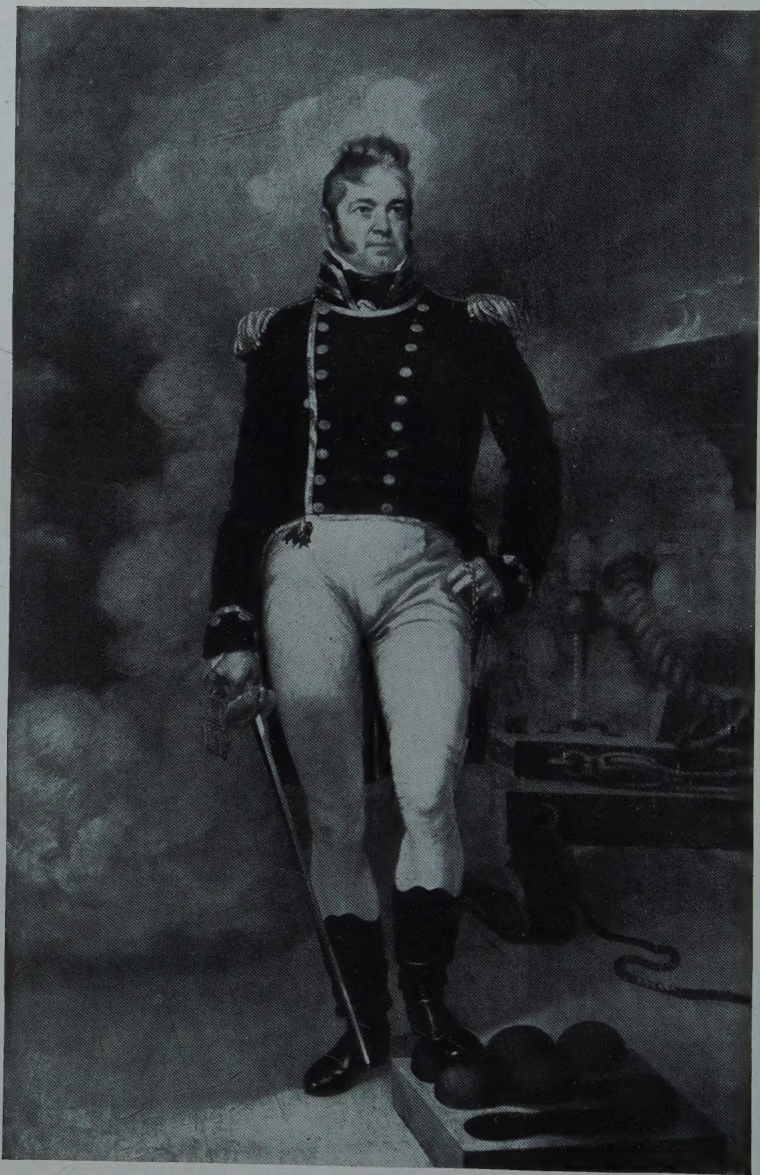
In a spirit of high adventure, he went to New York, hoping to find a more stimulating life and a wider range for his talents. He did. With another artist of like temperament, Joseph Wood, he set up in Park Row what he called a silhouette studio. Profiles cut from black paper were in much demand. Jarvis, with his skilled hands and his unusual gift for representing character-

istic poses and features, soon excelled in this craft of the shears. For a paper likeness he and Wood charged \$1, and, for one in gold leaf, five times that amount. They usually took in \$100 a day, splitting the receipts at night on the modern fifty-fifty basis. As their overhead was small, prosperity smiled upon them. At the same time Jarvis conducted a small engraving plant in Frankfort Street, from which he derived a good income.

Although Jarvis prospered and was given to living on an extravagant scale, his ambition was unsatisfied. He decided to give up his highly remunerative business and make a name for himself as a painter. Malbone, who visited the studio, then removed to Wall Street, became interested in his career and, with a generosity and kindness which seems unusual in these days, taught the two partners the art of miniature painting. Jarvis, accustomed as an engraver to work in small compass, readily acquired the requisite technique. Their studio in 1805 was removed from Wall Street to 37 Chatham Street. There came there as sitters many of the aristocratic families of old New York who paid large fees for those days. It was only a step from this to painting large portraits in oil, on both canvas or wooden panels.

Much, rather too much, perhaps, has been written about Jarvis' lighter side. He and his partner delighted in entertaining their many friends. They occupied bachelor quarters not far from their studio, which were lavishly furnished, although somewhat riotously. Jarvis was a born story-teller—a raconteur of charm and humor; while





*Courtesy City Hall, New York*

COMMODORE WILLIAM BAINBRIDGE, U. S. N. (1814)

BY

JOHN WESLEY JARVIS

CITY HALL, NEW YORK



Wood was an amateur musician, who could play on many instruments and accompanied himself in songs, which could be heard for blocks. Here gay youths and also literary lights of the time were wont to go for escape from boredom. The dinners and midnight suppers which the twain served were the talk of the town, and persons of wealth and position were glad of invitations. Moralists were inclined to criticize them for extravagance, but the parties certainly brought commissions and added to the popularity and the pocketbooks of the hosts. Here were served canvas-back ducks, quail and such wild game and the choicest vintages of France. The informality of these feasts was accentuated by beautiful plates and exquisite glasses, most of which were cracked. Often the forks had been thrown about so much that they had only one tine left.

Grave and dignified Recorder Van Wyke, who had an office in the same building, was bidden to one of these "At Homes." Being abstemious, he asked if he might not have some "mild drink," and finally got a bottle of ale. After waiting patiently for a while, he ventured to ask for a glass. All the glasses were in vigorous use.

"Quite all right, my dear Recorder," said Jarvis. "John, wash us my shaving mug for His Honor."

Thus the Recorder by a very close shave escaped from getting half seas over.

Profusion and confusion, as Dunlap, the historian of the art of that day, expressed it, reigned in the Jarvis menage. Eventually there was a misunderstanding between the two painters, possibly over a young woman, and they parted company. Shortly thereafter, in 1808, Jarvis married. He tried to readjust his life and also he raised his prices for large portraits. For a head he charged \$100, and for a portrait showing head and hands, or a half length, \$150. Instead of his clientele decreasing, as he thought it surely would, this change augmented his income. He set himself to the task of receiving six sitters a day, as Stuart did. Some weeks he completed the likenesses of all of them. Jarvis worked with an astonishing facility and accuracy.

Despite his careless habits he was a very hard worker. From Dr. John Augustine Smith he had taken lessons in anatomy, and he also had made a profound study of the

works of physiognomists and phrenologists of the day. It may be said of him that he was an art-anatomist. His portraits, many of which are highly finished, and others of which show the marks of haste, were vital and vivid. They had the photographic fidelity, as well as a broad and easy technique. Unlike the early English painters, such as Raeburn and Reynolds, Jarvis sought not rubicund warmth of color for his faces, nor decorative effects, but aimed to paint men as they are. He did not like the work of Stuart, said openly that it was artificial, and refused to make copies of them for clients. With more candor than good taste, this independent realist said he wished to put himself on record as saying he did not hold as high an opinion of Stuart's paintings as some did, and he did not care who knew it.

When he delineated robust and full blooded men, his portraits, however, have a charm which "made" those limned by English portraitists. Take, for instance, his splendid likeness of Commodore Oliver Hazard Perry at Lake Erie, now in the City Hall, New York City. It shows the naval hero in a boat, with tall hatted oarsmen, a splendid type of manhood.

Of a type entirely different from the naval conquerer was that of the Rev. Dr. Isaac Lewis, a work in the possession of the family of this writer and treasured as one of its heirlooms. Dr. Lewis was a Congregational minister, who was a chaplain in the Revolution—"the damned rebel" for whom British troops were looking when Benedict Arnold, turned traitor, made his descent on New London. He was the father of the Rev. Dr. Zachariah Lewis, first a tutor in the home of General Washington, afterwards a minister, and finally a brilliant journalist, the founder of the *Commercial Advertiser*, of New York. While visiting New York he was prevailed upon by his twin sons, Zachariah and Isaac, Jr., to have his portrait painted by the then renowned Jarvis. The artist produced a remarkable likeness of this scholar and patriot, a pale, ascetic, intellectual type, with just a lurking hint of humor. The sitter is shown as though in his study, holding a book in long and slender fingers. The painting is on pearwood panel (28" x 34"), and the legend "Jarvis, N. Y. 1809" is incised. Many of the best portraits by this





*Courtesy New York Historical Society*

JOHN RANDOLPH OF ROANOKE

JOHN WESLEY JARVIS

NEW YORK HISTORICAL SOCIETY

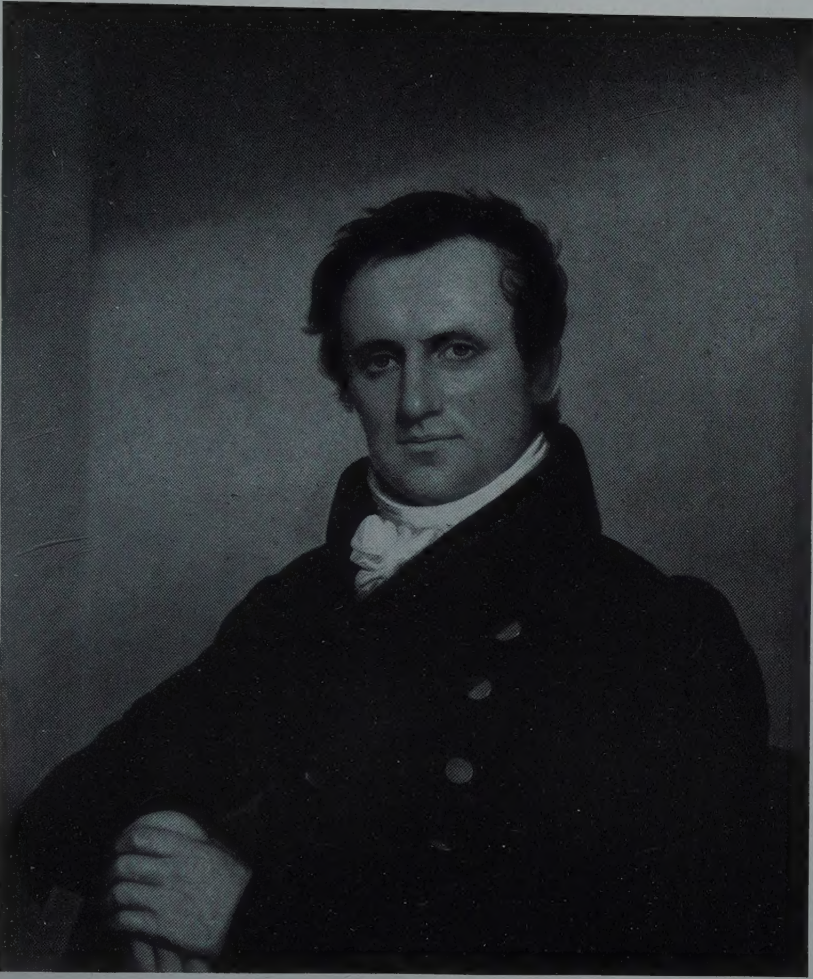
master hand at its best are on wood, and signed in the same manner. They are usually in an excellent state of preservation and, on the whole, have withstood the rack of the years better than have the very large works on canvas.

Even the splendid "Perry," hanging in an alcove just off the Governor's Room in the New York City Hall, is in need of restoration, while the Commodore Swift, re-lined only a few years ago, has been removed from the Aldermanic Committee Room for another course of treatment. The City Hall Jarvises are very large, their average size being 60 by 96 inches. These dimensions

are followed in the entire collection in the City Hall, which includes that of many leading painters, who were held in high esteem about 1812, when this gem of municipal architecture was completed and dedicated.

There were two outstanding sensations in art circles of the metropolis, the beautiful figure of "Ariadne" painted by Vanderlyn, and the portraits by John Wesley Jarvis, whose star was in the ascendant. Thomas Sully, in one of those streaks of ill luck which so often are met by men of genius, found himself impoverished and, coming from Philadelphia, offered to work as Jarvis' assistant. Jarvis said he could not bear to





*Courtesy Yale University*

J. FENIMORE COOPER

JOHN WESLEY JARVIS

LATELY ACQUIRED BY YALE UNIVERSITY

think of a man of such talent working in that way and therefore shared his studio with him and helped him get commissions. One of the huge City Hall canvases is by Sully, and several are by Henry Inman, favorite pupil of Jarvis, who in his younger years filled in such accessories as draperies and furniture and books for his preceptor's large portraits.

Other portraits by Jarvis in the City Hall are those of Commodores Hull, Bainbridge, McDonough, and of General Brown.

The New York Historical Society also possesses a notable group of Jarvis portraits, including those of De Witt Clinton, John

Randolph, Robert Morris, and the Rev. Dr. John Standford.

Other portraits by Jarvis in the Society's collections are those of E. Benson, Charles Coles, C. O. Colden and D. D. Tompkins.

To the old Knickerbocker stock the Historical Society was a social rendezvous. Some of the most exclusive clubs of the metropolis today had their origins in this time-mellowed organization. Jarvis was in contact with many of the worthies of the New York of more than a century ago, including Washington Irving, Robert Fulton, Bass Otis, Colonel John Fellows and Elihu Palmer and Thomas Addis Emmett.



His best known friendship was the bond between him and Thomas Paine, author of "Common Sense," the sturdy patriot whose ringing line, "These are times which try men's souls," will never die. That the nephew of the founder of Methodism and an avowed agnostic should be on such intimate terms was strange, but Jarvis had long escaped from method in all forms. His affection for Paine came largely from their both being given to "opinions antagonistic to method" on all subjects—sociological and economic, rather than theological—and they spent many an hour in discussing the general state of civilization. When Paine was in ill health and at the end of his resources, he was invited to live in the Jarvis apartment down in Church Street. Here Jarvis painted two portraits of the philosopher, one of which is in the possession of the Thomas Paine Memorial Association; and the other, unfortunately, was lost. According to Mr. William M. Van der Weyde, the secretary of the Association, and a profound student of the life and works of Paine, this lost picture was reproduced in an Albany magazine. The New York Historical Society has the death mask of Paine made by Jarvis, for the artist had also added sculpture to his other varied attainments. Paine died in 1809, and Jarvis, much younger than was he, survived him by fully thirty years.

Another chapter of Jarvis' life was enacted when in 1815 he moved into a studio in Government House, at Bowling Green, which had been built as a presidential residence but was never occupied as such. It was partly used for the Customs Service, and here also Chancellor Livingston had stored a remarkable collection of plaster casts of celebrated sculptures, ancient and modern, which he had gathered for the sake of American culture and the instruction of embryo artists.

The preparation of a catalogue of the works of John Wesley Jarvis would be a prodigious task. The new and monumental catalogue of the paintings of Gilbert Stuart runs to practically a thousand numbers. If one should do for the works of Jarvis what the late Lawrence Park did for Stuart, one would have to search the whole country, for those which remain must be widely scattered.

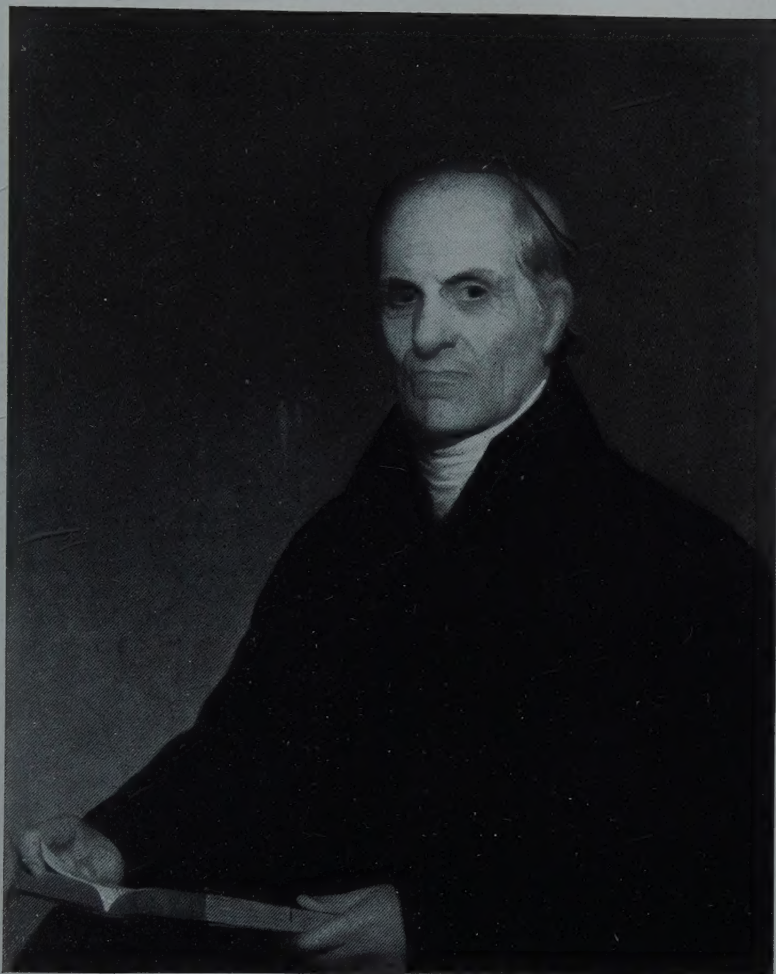
So popular was Jarvis that when he went to a city he was overwhelmed with sitters. He reaped rich harvests in Washington, in Baltimore and even New Orleans—the last was one of his richest fields for commissions. He was very fond, indeed, of his southern friends, and he was no less lavishly entertained by them; he showered these clients of his with his hospitality when they came to New York. The brilliant Jarvis, on one of his sojourns in the Crescent City of the Delta, earned \$6,000.

At this most creative period of his life, Jarvis' originality of dress and manner bordered more and more upon the eccentric. He was often attired in the height of fashion and in winter wore a long fur coat which reached nearly to his heels, and sported high and shiny hats. At other times he took a marked delight in making himself as much like a tramp as possible. He put on the shabbiest clothes he could find, went unshaven and unshorn and many degrees from the immaculate. As Whistler did later, Jarvis delighted in giving a shock to staid and conventional persons. He had the same ambition which actuated both Whistler and Jean Paul Richter to hear suppressed exclamations, "It is he," when he entered restaurants and other public places. He aspired to be "The Only One" wherever he traveled, for he did not confine his eccentricities to New York, where he was a figure in the Bohemian circle of which he was the center as well as the lively swinging radius.

A New Yorker tells of seeing him on a public conveyance in the very depths of shabbiness, and then of meeting him only a day or so later in Washington at a reception where the painter, garbed in the latest fashion, was receiving an ovation. The detractors of Jarvis attributed these phases of his human behavior to strong drink, but most of these escapes of his from the well-ordered grooves of life were due, more than likely, to a desire for self-expression and to vanity.

In the age in which he lived, especially in his later years, men who drank to excess were well slated by volunteer biographers, as was the case with Edgar Allan Poe. In these Volstead days, probably a kindlier verdict would be passed upon the actions of both. Jarvis was extravagant, generous





THE REVEREND DR. ISAAC LEWIS

JOHN WESLEY JARVIS

OWNED BY MR. JOHN WALKER HARRINGTON

and warm hearted. As he grew older his output lessened, although his talent for selectivity did not forsake him. It is characteristic of him that even then he was stretching out for the new and vital in his art. Although it is not generally known, this painter of polite people made some gruesomely effective pictures of cholera victims in 1832, which have the qualities of Ribera and El Greco. He was not content to paint admirals and generals in uniform and dignified scholars in stock and gowns.

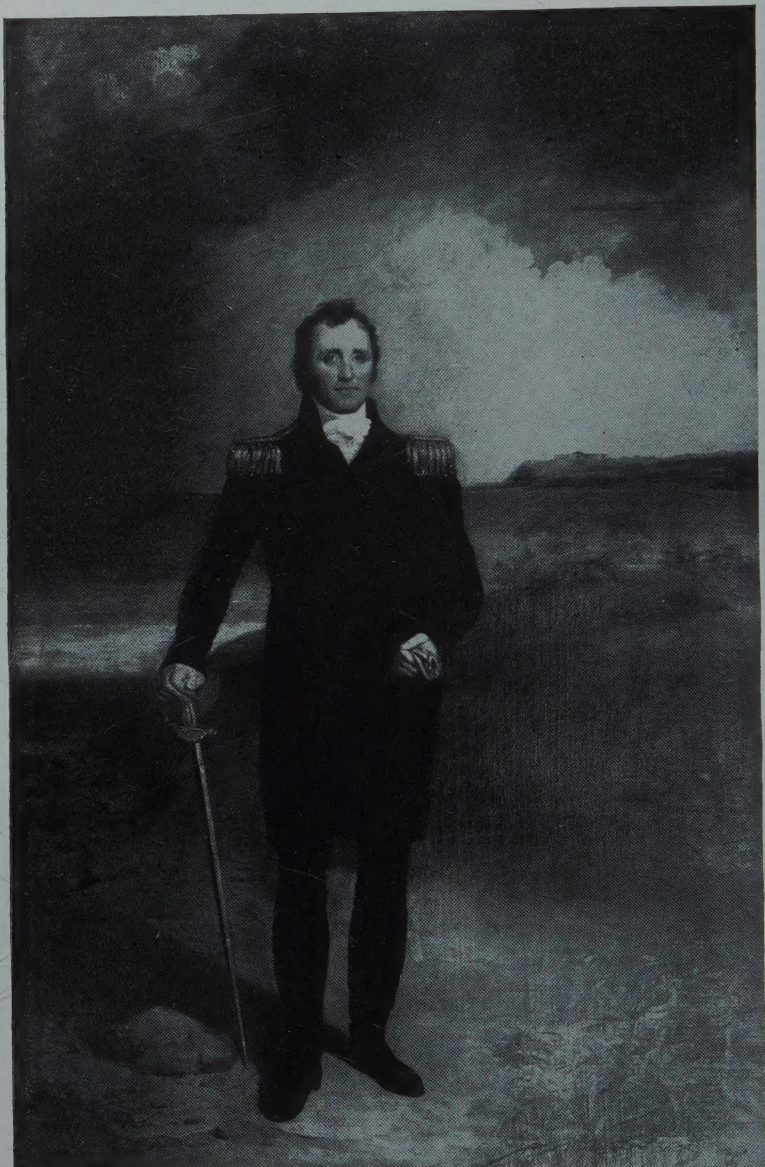
The last days of Jarvis were deeply marked by sorrow and disappointment. He became partly paralyzed and would have died in

the direst poverty had he not been sheltered by a sister, Mrs. Childs. Bitter indeed were the declining years of this man, who had always been so generous to others and had been surrounded by hosts of distinguished and wealthy friends and patrons.

To him the world is indebted for many a faithful likeness of the great leaders of his day in many walks of life. He painted biography and preserved history.

An exhibition of paintings by Augustus John, the well-known British artist, will be held at the Anderson Galleries, New York, during the month of November.





*Courtesy New York Historical Society*

**GOVERNOR D. D. TOMPKINS OF NEW YORK**

BY

**JOHN WESLEY JARVIS**

**NEW YORK HISTORICAL SOCIETY**





A. F. A. EXHIBITION BEING UNLOADED FROM SWARTHMORE CHAUTAUQUA VAN BY LECTURER (AT RIGHT) AND ASSISTANT. TENT AND SCHOOL IN BACKGROUND—CUMBERLAND, MARYLAND

## ONE-NIGHT STANDS WITH THE SWARTHMORE CHAUTAUQUA

BY ROBERT HUNTER PATERSON

THIS PAST summer, at the request of Dr. Paul M. Pearson, the Director of the Swarthmore Chautauqua Association, the American Federation of Arts sent out an exhibition and a lecturer on a Chautauqua circuit. This was a new venture, an experiment both for the Chautauqua Association and for the Federation. The exhibition comprised paintings in oil and water color, etchings and prints, besides a few small bronzes and was especially assembled for this circuit with the probable needs of the small city or large town to be visited in mind. Included in the collection were works by such well-known artists as Robert Henri, E. Irving Couse, Frederick J. Waugh, John F. Carlson and Charles Warren Eaton; and, among sculptors, Edward Berge, Anna Hyatt Huntington, Mahonri Young, and Adolph A. Weinman. These were lent, with the artists' permission, by Macbeth and the Grand Central Galleries of New York.

It was my good fortune to be the lecturer. I had my first sight of a Chautauqua tent on the night of June 7. On the following afternoon I met my first Chautauqua audience. For seventy times there was a new audience every day—a new one and a different one, for this was the number of cities and towns we visited in Pennsylvania, Delaware, Maryland, Virginia and West Virginia. In the mountains our audiences were largely made up of miners and mill workers, more or less impoverished by a condition of almost perpetual strike. In the valley cities the audiences occasionally included a very wealthy landowner and were composed for the most part of well-to-do middle class.

The company with whom the exhibition and I traveled consisted of the Christine Bingham Concert Company and Mrs. Cora Wilson Stewart, who lectured each evening on the Tragedy of Illiteracy.



Our turn came each time on the fourth day of a Chautauqua seven-day program. The exhibition followed the concert immediately in the afternoon. My stunt was to keep the people who came to hear the music and interest them in the pictures, prints and bronzes. On the three days which preceded us excellent programmes were given by musicians, players and distinguished lecturers; such, for instance, among the last, as Dr. Henry Goddard Leach, Editor of *The Forum*, and Judge Marcus Kavanaugh. After we left came Frederick Trappee, ventriloquist, and Jess Pugh, humorist. Thus it will be seen that the effort of the Chautauqua was to educate while amusing, indeed it was necessary to amuse in order to hold the attention of our audiences—not an easy job but one which always afforded a sporting chance of success.

Our brown canvas tent was egg-shaped, with a seating capacity of approximately nine hundred. The stage was at one end equipped with headlights and footlights, and at the rear two small dressing rooms. A curtain of black velvet served as background for our exhibition. Against this the pictures were hung from a rod or displayed on easel-backed chairs, whereas the bronzes were effectively placed on a table in the center.

The collection, valued at a considerable amount and fully insured, traveled in a Chevrolet truck, the members of the company in a Cadillac limousine; but when the roads were exceedingly bad—and how often this was the case!—the lecturer traveled with the collection.

The lecture given was built around a policy of the Federation which has been stated by Mr. de Forest: "Art is for everyone in that it need not be possessed in order to be enjoyed." By illustration and by anecdote I attempted to awaken an interest in art, to demonstrate to the people that it is a common heritage, and to open new vistas of enjoyment. Judging from the number who remained to the end, and from the large groups which always assembled at the close of the afternoon to more closely inspect the collection and to ask innumerable questions, something got over.

On the first eight or ten rows of seats,

invariably, sat the children, sometimes to the number of three hundred. With the adaptability of childhood they soon greeted the pictures as old friends. Without exception the children always chose the same pictures as their favorites. These were "Lenora," a portrait of a little Irish girl by Robert Henri, and "Old Ironsides," a color print reproducing a painting by Gordon Grant of the famous *Constitution*. It was evident that favoritism was without regard for money value—the first was priced at \$2,500, the second at twenty-five cents. By actual count, one hundred and fifty copies of the print were ordered through local dealers as a result of this exhibition. One audience on its way home bought out the local book dealer's entire stock. Here were quick returns and returns readily traceable.

Special interest was aroused when, upon two occasions, we visited homes of artists represented in the collection. Mary Gray came from Philipsburg; Miss Hattie E. Burdette had relatives in Martinsburg. In both of these places their pictures attracted special and most favorable attention, showing that the personal element means much.

It was far easier to talk to wiggling, squirming children than against the sound of rain on the canvas roof. On one occasion a storm was preceded by a violent wind, which completely overturned our exhibit. For a moment all was confusion. Fortunately, however, the lecturer's coat sleeve and feelings alone were injured; the pictures, when righted, were found unhurt.

It may seem as though the repetition of the same programme day after day would become monotonous, but each day brought something new, if not in the tent, at least on the road. Those roads—mud, mud and more mud, and what was not mud was rock and stone! En route to Bramwell, West Virginia, we found about the worst conditions. After unpacking and repacking three times, driving, pushing and coasting for twelve hours, the truck and I at last reached our destination. We were the only part of the programme to get there that day, and we made the most of our proud isolation.

There were three outstanding incidents of the circuit. First, the interest that a blind man took in the pictures, the accu-



rate vision he secured from the verbal description, evidenced by his own placement of the objects represented when, at the close of the lecture, he came to the platform and asked questions. The second was a woman who for many years had been cut off from her study of art and whose interest in painting was reawakened, and to a purpose. The third was a group of miners who came to the tent in Monongahela City, having breathlessly hastened from work and arriving on the run. The results in each town were quite different. To tell the truth, the exhibition as an

advance attraction had not made a great impression, but each time, when seen, held its own and was enthusiastically received.

From what was learned of handling an art exhibition on this circuit it would seem to be practical not only to repeat the experiment but to take out even more valuable pictures and other works of art. It is true that such an exhibition will not produce the sale of high-priced works, but it affords a means of broadening and furthering a love of art in the hearts of many people otherwise completely cut off from such interests and such pleasures.

## THE ART OF PHOTOGRAPHY

BY IRINA KHRABROFF

IT IS DIFFICULT enough for a newly born art to force its way into the world and to gain universal recognition. But for an art that for half a century has remained in the position of an inferior mechanical craft, to regain its original dignity is a gigantic, almost impossible task.

When about sixty years ago photography stepped into the world of art, its first manifestations were beautiful and met with favor and approbation.

A Scotch painter, David Octavius Hill, commissioned to paint a large number of portraits, decided to experiment with the then newly invented process of photography, and produced a series of photographic portraits which in the artistic world were admired and valued as highly as his paintings. A few other experiments with the new medium were carried out by people who approached it with the same reverence and applied to it the same highly artistic standards as D. O. Hill. The prints they made are now cherished as classics by the devotees of photographic art. Very soon, however, the commercial possibilities of photographic portraiture were appreciated by the world in large, and for almost half a century photography was monopolized by tradesmen who were not at all concerned with its artistic possibilities or development. It seemed that the art of photography was dead.

The twentieth century brought a sudden revival. A few artists, thinkers, and writers began to speak of photography as of an in-

teresting new art. Adventurous men and women began to use it as their chosen medium of art expression. Gradually art critics and appreciators became attentive, and many museums and art galleries have opened their doors to exhibitions of photographic prints. Yet the general public, and even a large majority of people allied to the world of art, have hardly been touched by all these developments.

Unless we happen to be brought in close contact with the work of the so-called pictorial photographers who struggle desperately to put their medium on the map as a distinct art, we are almost sure to share the universally accepted unflattering opinion about everything photographic. We are almost certain to consider photography to be a purely mechanical process, a convenient way of registering facts and events, an interesting and often amusing occupation for an amateur, and at the very best a rather undignified short cut to art, which we accept with a smile, the way we accept many other distasteful inventions and simplifications of our mechanical age. To this is usually added the conviction that photographs are fundamentally anti-artistic; that photography, the slave of reality, is incompatible with the unhampered manifestation of the human creative spirit essential in every true art.

It is strange that this last argument, very valid and seemingly very convincing, has never been directly answered by artist photographers or their sympathetic friends.



The former continued silently to produce beautiful pictures, which had an unquestionable artistic appeal, and those of us who felt this appeal and yet realized the strength of the adverse argument were left to our own resources in puzzling out the difficult problem and coordinating our aesthetic appreciation with our aesthetic convictions.

To solve the question whether a certain form of representation can be called art, we must, first of all, formulate as clearly as possible our conception of art and of the functions of an artist.

No matter what their tastes and artistic theories are, most people will agree that the fundamental characteristic of an artist is his ability to see a certain beauty, harmony, meaning or significance beyond the apparently incoherent surface of life, and reproduce his impressions in such a way that through his work we are also able to grasp and feel what he saw. This is the chief value of art to most of us—it makes us feel the big, hidden forces of life, it gives us perspective, it opens our eyes to many new beauties, it increases our joys and lends meaning and dignity to our suffering.

Three methods are used by the artist in order to make us grasp his meaning and share in his vision; these are selection, elimination, and often the rearrangement and regrouping of the selected elements.

The first two are combined in one familiar process. As we are never able to hold life in its entirety, we do from early childhood select certain elements of an experience and eliminate others in order to preserve it in our memory and pass it on to our associates. At first our selections are awkward and unskillful. As our intelligence develops they become more and more adapted to our purposes. Only great artists achieve perfection. We all know how some times they are able to paint a picture, to recreate a whole situation by a few masterfully selected strokes.

Sometimes selection and elimination are not enough. To make the picture more convincing the artist often rearranges and reshapes the chosen elements. The writer frequently changes the order of events in the incident that gave him the inspiration for his story; the painter often regroupes the object in a landscape to make a better composition. No matter how far the

artist deviates from nature, in the final analysis he does nothing but regroup and rearrange the elements he finds in nature. And this reshaping and regrouping is really the only creative process in the full sense of the word.

Returning to pictorial photography—in what way does it differ from other art mediums? Can it be considered one of them, or is it a thing apart, not suitable for the purposes of an artist?

That a photograph made by a real artist often reveals to us the unnoticed beauty, the unsuspected charm, the hidden harmony of the world we live in, hardly can be denied. That a photographer is free to select and eliminate by the choice of time, point of view, focussing, etc., is obvious also. But it is just as obvious that he cannot use the third privilege exercised by most artists over reality, that he cannot rearrange and regroup the chosen material. In other words, the purely creative function of art is denied to him. He cannot improve on reality; he has to accept it as it is. This is the great limitation of his medium.

Now the important question to be settled is whether this limitation excludes the medium of photography from the realm of art. Is the creative function a necessary attribute of all form of art? Have not works of art ever been produced without it? Let us consider the work of a portrait painter. He does not strive to create anything new. His effort is directed toward seeing and understanding his subject, selecting the most important characteristics, eliminating irrelevant details. Yet a portrait is considered to be as important a work of art as an imaginative picture. The same thing can be said about a writer writing a book, which is essentially autobiographic, into which no imagination has been introduced. No one will inquire into his method before accepting his book as a work of art. If his idea is presented strongly and convincingly, it will not matter to the critic what use he has made of the raw material life had offered him.

Thus we see that in other forms of art the artist is free to do as he pleases in regard to the exercise of his creative function. It is not a necessary attribute of his work, but although not necessary, it is always potentially present. The fact that it is entirely absent from the field of photography is a



difficult limitation, but at the same time it is also the chief characteristic which makes pictorial photography a worth while, new and independent art.

Its value as such would depend upon our attitude toward life and reality. To those who believe that beauty and meaning exist only in people's imaginations, photography would seem to be too closely bound to reality, to be too wingless an art to be interesting. But to those who love life, photography will appeal because of its very closeness to reality. And many artists, not endowed with a great creative imagination but keenly conscious of the beauty and harmony of the world and burning with the desire to reveal it, will embrace it as their chosen medium and bless its limitation because it will lend their work a vitality and a power to convince that is frequently lacking in other forms of art.

In this close connection with the world of reality lie the power, the value, the significance and the future of pictorial photography. As long as all the pictorial photographers who strive to have their medium recognized as a legitimate form of art do not understand this, there cannot be much hope of having the world understand their medium. Many continue to cultivate methods of controlled and manipulated photography which undermine the whole idea of their art and produce results that are weak imitations of drawings, etchings, wood-cuts, etc., where photography proper is reduced to the undignified position of an easy way of registering lines and forms. Much effort, skill and ability is still wasted on this kind of mongrel art, which cannot have any future.

But with every year more and more artist-photographers adapt the more difficult principle of straight photography and begin jealously to guard the purity of their medium. They gradually develop independent photographic standards and values; they begin to understand and formulate the qualities and possibilities of their art. Not only is it to them the supreme medium for the revelation of the beauty of the world, but they also come to realize that it is unequalled in the rendering of the beauty of the light, all its subtle shades and variations, the almost magic charm with which it endows the simplest and most familiar objects.

To them photography is far from being a

short cut. The moment they adopt the principle of straight photography, their medium becomes an extremely difficult one to master. To produce a thing of beauty the artist photographer must find it in its complete form in the surrounding world. There is no chance for him to correct and improve it. Sharing the vision of other artists, he has fewer means of expression at his disposal. Because all he can do is to select, his ability to select must be brought to a higher pitch than in any other form of art. His eye must become keener and quicker than the eyes of other artists. The instrument he uses is unwieldy, but as quick and sensitive as his perception. To master it and to make it obedient in his hands is not an easy task. The moment of the exposure having been made final, his truly artistic work is made incredibly short and intense. Into this moment of exposure he has to crowd all his artistic feeling, knowledge and ability, most of his complicated photographic skill. Is it surprising that of all the pictorial photographers so few have achieved real artistic distinction?

But as slow as progress is, it is perceptible. An atmosphere of appreciation is beginning to grow around the work of the enthusiasts of pure straight photography. Their aim, their difficulties, their struggles are gradually understood better and better. And there are definite indications of the time when art lovers will appreciate, value and collect beautiful photographic prints with the same fine discrimination that is now accorded to etchings, dry-points, wood-cuts and other examples of time-honored forms of graphic art.

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The Carnegie Institute, Pittsburgh, on October 14 made announcement of the following awards in the International exhibition: First Prize (\$1,500) to Henri Matisse of France for a Still Life; Second Prize (\$1,000) to Anto Carte of Belgium for "Motherhood"; Third Prize \$500, to Andrew Dasburg of Santa Fe, New Mexico for "Poppies"; First Honorable Mention \$300, to Antonio Donghi of Italy for "Carnival"; Second Honorable Mention to Bernard Karfiol of New York for "Two Figures"; and the special prize of \$500 offered by the Garden Club of Allegheny County to Max Pechstein of Germany for "Calla Lilies."



## THE BILLBOARD BLIGHT IN OUR COUNTRY



THE MERCHANTS OF THIS CITY HAVE DESTROYED ONE OF THEIR CHIEF ASSETS—A BEAUTIFUL APPROACH



THE BEAUTY OF A FINE BIT OF COUNTRY DESTROYED BY AN INTRUSIVE BILLBOARD. ANY BILLBOARD SO PLACED WOULD BE OBJECTIONABLE



## HOW CAN IT BE CURED?



A STRANGE CROP REARED IN THIS BEAUTIFUL OPEN FIELD—NEITHER PICTURESQUE NOR GOOD ADVERTISING



I WILL LIFT UP MINE EYES TO THE HILLS AND SEE WHAT THE BILLBOARD HAS TO SAY TOMORROW. WHAT BECOMES OF THE INSPIRATION?



# HOW BERMUDA KILLED THE BILLBOARD BLIGHT

BY W. H. CHAMBERLAIN

**I**N BERMUDA two familiar things are missed (but not mourned) by the visitor; they are the motor car and the billboard. This little island gets on very well without either; however, the big outside world may consider them necessary evils.

As to motors, there has been much discussion from time to time, and perennially a bill in their favor comes before the local Parliament. It sometimes passes the lower house but invariably perishes in the more conservative Council.

Billboards are not even discussed any longer. They were turned down, once and for all, sixteen years ago. Not that the colony is wanting in commercial spirit nor that advertising is deprecated. Thousands of pounds have been voted out of public funds to spread abroad the advantages of the resort. But an enlightened self-interest long ago made manifest to the people that it wasn't worth while to suffer the theft of natural beauty by any such catch-penny devices.

An enterprising gentleman once sized up the local situation with zealous eye, finding great possibilities for the hoardings. There was a gorgeous chance at Two-Rock Passage, where myriads of visitors gaze out across the wide reach of Hamilton Harbor. Set up at that point, a few dozen billboards would focus interest on the claims of a superlative cigarette or a new brand of chewing gum. The rocky walls of Khyber Pass offered rare scope to the artist in outdoor advertising. Up the slope of Mount Moriah opened vistas admirably suited to a display of soap and patent medicine "ads." At Government House gate there was a splendid spot!

Why encourage mere idle gazing at olean-der bloom and azure sea water when "Pink Pills for Pale People" might profitably be emblazoned against the skyline?

This inspired agent of civilization made known his views to an audience at the Dinghy Club, but he somehow failed to enthuse his hearers, among whom were business men, lawyers and legislators. A marked reserve greeted his most impass-

sioned utterance; instead of jumping at the chance to exploit nature's pleasant places these strange islanders took time to consider.

There was not much difference of opinion on the subject. Being men of shrewdness they saw in the proposal only a scheme to steal away the charms of their island landscapes and seascapes for a paltry profit. While none went so far as the late Joseph Pennell, who publicly declared that: "The bill board men are the most contemptible people on the outside of God's green earth," yet all recognized a distinct menace in this form of advertising. They had their eyes wide open.

With plain common sense the Bermudians forestalled results such as Havelock Ellis writes of in a recent issue of *The Nation*. Alluding to Spain he says:

"When first I stayed at the ancient shrine on the mountain height of Monserrate twenty years ago, ascending indeed by the little mountain railway, I yet seemed to have escaped from the modern world. The days of calm exhilaration I spent there count among the finest moments of life. . . . A few years later I went again, not expecting to repeat the experience, for I have always known that one can never bathe twice in the same stream, but desiring to investigate several points left over in my first visit.

"I found the atmosphere of Monserrate more changed than I could have believed possible in so short an interval. The advertisements I had been so glad to miss were now duly emblazoned on the rock walls. The hideous hoot of the automobile made impossible any realization of the nearness of the sky."

In March of 1911, the Bermuda legislature passed, by a large majority, the Advertisements Regulation Act prohibiting billboards. It was most carefully drawn and left no loop hole for the desecrators of landscape to crawl through. Having first specifically excepted all legitimate forms of public announcement, it declares:

"No person shall erect upon or fix to, or exhibit, above any land, any advertisement supported on, or attached to any post, pole



landscapes, monuments or other objects which form part of the natural beauty of the country, and which are situated in the open air.

Any person violating or acting in contravention of any of the provisions of this act shall be liable, on summary conviction before any Justice of the Peace, to a fine of twenty shillings, together with costs of prosecution, and in default of payment, to imprisonment.

Any Justice of the Peace may on the complaint of any person issue a summons requiring the owner or occupier of any land on which or over which any advertisement prohibited by this act is placed or exhibited, to appear before him and show cause why he should not take down or remove such advertisement, and on failure of any person to attend to appear or to show cause as aforesaid, the Justice of the Peace may order such owner or occupier to take down or remove such advertisement within a

specified time, and in the event of his failure to comply with such order, such owner or occupier shall incur a penalty of five pounds."

This act has fully served its purpose, and one may drive today from Somerset to St. George without having his eye affronted or his attention distracted from the natural beauties he came out to see.

When President-elect Wilson sojourned in the islands just before his first term, one of the newspaper correspondents in the party remarked that there was something different about Bermuda's roadsides, he didn't know exactly what. A local business man, who spends much time in the States, ventured his guess that what the New Yorker missed was an array of outdoor advertisements.

"That's just it," exclaimed the newcomer, "we haven't noticed any billboards; it's unfamiliar but gratifying." May it ever remain so!

## BILLBOARDS AND THE LANDSCAPE IN THE U. S. A.

UNDOUBTEDLY the sentiment against outdoor billboard advertising is growing, although, as shown by illustrations on preceding pages, the habit still persists. In an effort to improve conditions the American Federation of Arts on June 11th, sent a letter to a number of national advertisers asking their cooperation in a movement to restrict billboards as menacing to commercial interests in order that the beauty of nature along the roadways of America might be preserved. The assertion was made in this letter that the natural beauty of our country was an asset, producing not an encumbering burden but the people of the country generally, and that to mar this beauty through commercialization involved loss to the people at large and a lowering of national standards. In short, that unrestricted outdoor advertising is uneconomical as well as undesirable.

The number of affirmative replies received was gratifying. The following list of national advertisers endorsed our point of view and our purpose and authorized the utilization of their names as supporting the movement.

AW-Advertising, Inc., New York, N. Y.  
Buron Knitting Company, Rockford, Ill.  
F. B. Chamberlain Co., St. Louis, Mo.  
Chicago Great Western Railroad Co.  
Crysler Sales Corporation, Detroit, Mich.  
Evans, Kip and Harbert, Inc., New York.  
Excelso Products Corporation, Buffalo.  
J. A. Folger and Co., San Francisco, Calif.  
Parsons K. Proven Co., Inc., New York.  
The Golden Company, Cleveland, Ohio.  
Holland America Line, New York, N. Y.  
H. J. Heinz Co., Pittsburgh, Pa.  
Hudson River Day Line, New York, N. Y.  
International Silver Co., Meriden, Conn.  
Langner, Skinner and Co., St. Paul, Minn.  
George L. Lee, Advertising, Cleveland.  
Liberty Orchards Co., Cashmere, Washington.

The Lorraine Advertising Agency, Inc., New York, N. Y.

Mann Advertising Co., Philadelphia, Pa.  
Michigan Travel Corporation, Chicago.  
Milburn Advertising Agency, Baltimore.  
Milwaukee Drug Company, Milwaukee.  
Moore Post-Print Co., Philadelphia, Pa.  
Carroll Dean Murphy, Chicago, Ill.  
The N. R. G. Products Co., Chicago, Ill.  
Nesher Rucker Packing Co., New York.  
Norris Candies, Atlanta, Ga.  
Recraft, Inc., Brooklyn, N. Y.

J. P. Smith Shoe Company, Chicago, Ill.  
Talcum Puff Co., Inc., Brooklyn, N. Y.  
Turner Wagener Co., Inc., Chicago, Ill.  
M. C. Weil Advertising Agency, New York, N. Y.

C. A. Woolsey Paint and Color Co., Jersey City, N. J.

World Wide Advertising Corporation.  
New York, N. Y.

Yardley and Co., Ltd., New York, N. Y.  
The H. S. Howland Advertising Agency,  
Inc., New York, N. Y.

J. B. Haines Advertising, Philadelphia, Pa.

This list does not represent all of the national advertising agencies which endorsed the policy of restriction of billboards to commercial districts. A list recently compiled by the National Committee for the Restriction of Outdoor Advertising contains many more, among them some of the largest and most important firms in the country. The American Federation of Arts only addressed its letter to those who were not already listed by this association.

In most instances the replies made by the representatives of these firms showed more than common agreement.

The representative of a large New York advertising firm wrote: "We thank you for the invitation to express our opinion in reference to defacing the countryside with advertising signs. Our opinion is expressed—we are unalterably opposed to it. We do not believe that any advertising that forces people to look at it is good advertising. There are enough ways to advertise without plastering the landscape."

The president of a large manufacturing firm wrote: "We agree with you that unrestricted outdoor advertising is uneconomic as well as undesirable, and we are refraining from using any billboards in such a way as to mar the landscape."

A great national advertiser in the far west wrote: "You have our permission to place our name on the list of cooperating organizations, and we shall endeavor to do everything possible to keep America beautiful."

The president of an advertising agency in the east wrote: "I believe with you that outdoor advertising should be restricted to locations and environments where it may not prove a reflection upon the taste and artistic appreciation of the American people."

The advertising manager of a large shoe company wrote: "We heartily subscribe," adding, "No one wants to see nature's beauty covered with 24-sheet ads."

The president of another manufacturing firm wrote in large letters: "YES, Keep it in the commercial districts and give nature a chance to do her own beautifying."

"For a century and a half," wrote yet another, "this country has been striving towards certain ideals, and among these is the preservation of its

natural beauty. Please place the name of our firm on the list of cooperating organizations to restrict outdoor advertising to commercial districts. We agree with you that unrestricted outdoor advertising is uneconomic as well as undesirable."

One of those addressed, Mr. George M. Lees, of the advertising firm of that name of Cleveland, Ohio, went a step further, and would like to see a nation-wide movement for civic improvement. Here is his letter:

"In reply to your letter of June 11, you must put us down as heartily in sympathy with the work of The American Federation of Arts, which if you will permit the suggestion, looks forward to the development of a much needed public spirit that will result in a national consciousness of beauty.

"If you will permit a further side comment on the subject, I would like to say that the millions of dollars that have been spent to induce me to see America first have been completely wasted because of the fact that a great portion of America is not worth seeing at all. This does not mean that I am at all lacking in national pride, but it does mean that the average citizen and the average community—and consequently the entire nation—as proved by front and back yards and highways, is apparently determined to make America unsightly.

"After traveling considerably in Europe, the comparison between the way Europe keeps houses and the way this country doesn't, is somewhat striking. Even the most advertised scenic spots of this country exhibit a carelessness that I do not find abroad; and while we are accustomed to the enjoyment of prosperity, a trans-continental trip or even a local trip makes the impression, to an observing traveler, that we are quite run down at the heels. Wherever we go we find fallen trees or stumps, dilapidated fences, garbage dumps, tin cans, waste paper, buildings out of repair, neglected front and back yards, and a host of other evidences that in 'My Country 'Tis of Thee' we have little individual or community regard for what we see.

"No doubt your Federation has visualized these conditions and beyond the unsightliness of most outdoor publicity hopes to take steps to remedy general conditions.

"(Signed) GEORGE E. LEES."

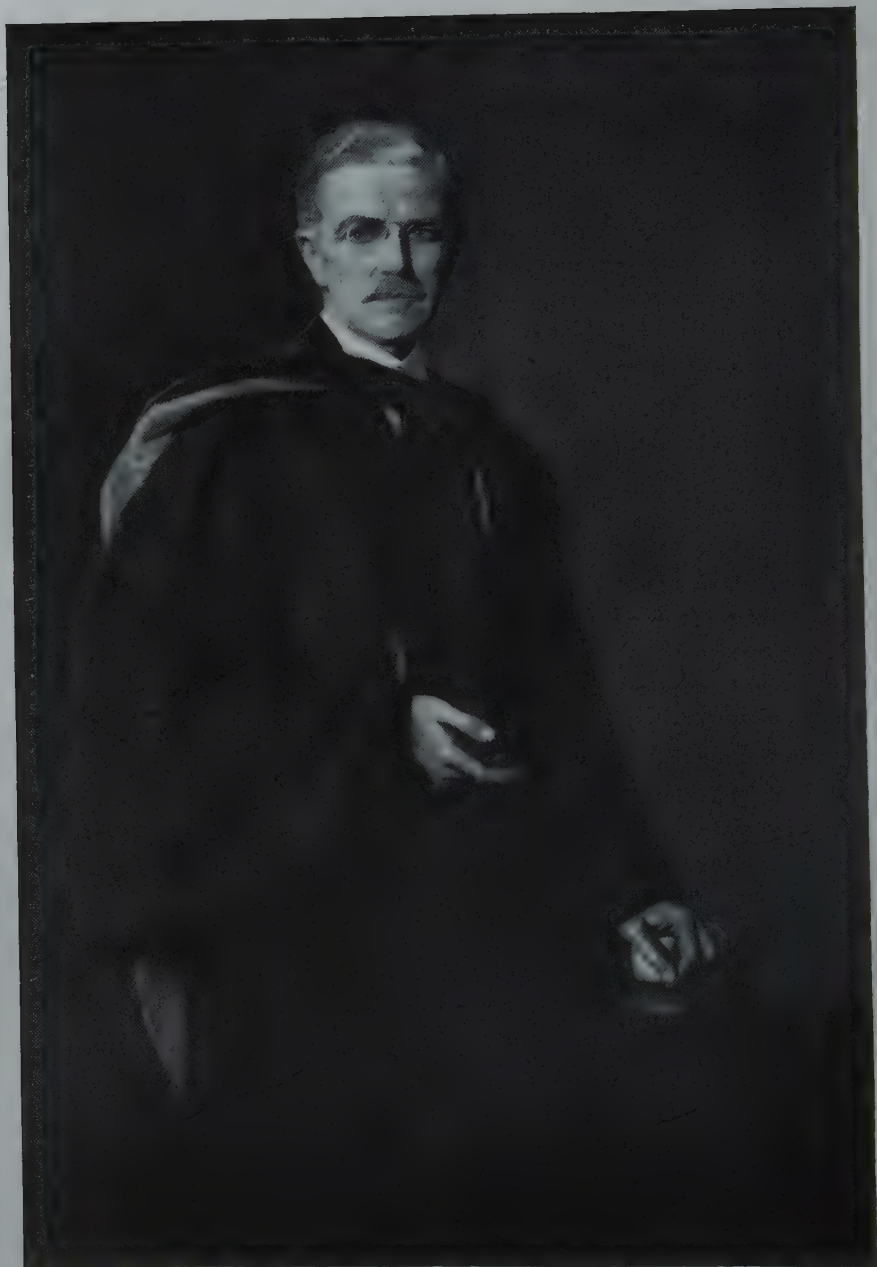
It is only fair to state that the outdoor advertising associations have within the last few years greatly modified their use of billboards in conformance with public opinion. As a well-known authority on advertising has said, to run counter to public opinion is the worst kind of advertising. Evidently, therefore, when public opinion expresses itself with sufficient force and clearness, the billboard blight will become a thing of the past in this country as in Bermuda.





PORTRAIT OF MRS. H. D. PIERCE

BY  
JULIAN LAMAR



PRESIDENT JOHN GRIER HIBBEN OF PRINCETON

BY

JULIAN LAMAR

NASSAU HALL, PRINCETON UNIVERSITY





PORTRAIT OF MRS. HENRY FAIRFIELD OSBORNE

BY  
JULIAN LAMAR

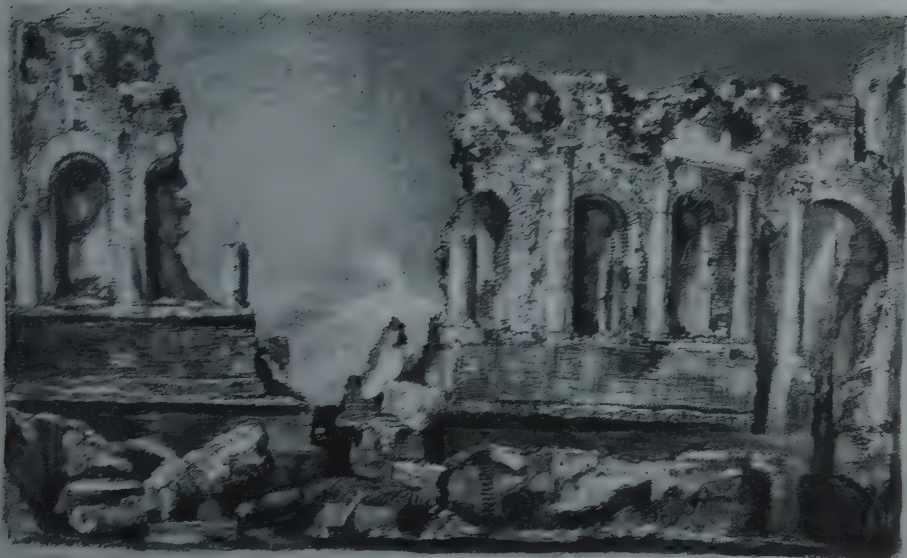


*Courtesy Macbeth Gallery*  
**HILLS AND VALLEY**

**ARTHUR B. DAVIES**

INCLUDED IN EXHIBITION OF AMERICAN ART  
PARRISH MEMORIAL HALL, SOUTHAMPTON, L. I. SUMMER, 1927





GREEK THEATRE—TAORMINA

LITHOGRAPH

HOWARD LEIGH

## HOWARD LEIGH'S LITHOGRAPHY

BY HELEN GERARD

HOWARD LEIGH, exhibiting last spring in three countries, has won, in the field of lithography, distinction for his nation and himself.

At Indianapolis, in his native state, a one-man show of his paintings, drypoints and lithographs, including all of his latest series, immediately evoked invitations to exhibit at the John Herron Art Institute of that city and in other places throughout the country.

In Paris at the "Grand Salon" (where Leigh had his earliest important public encouragement seven years ago, during his first year at the Beaux Arts), his lithograph "Le Pont du Gard, Avignon," received this spring the "Mention Honorable."

At the Second Florentine International Exhibition of Modern Engravings, this lithograph and "La Rue de l'Epiciré, Rouen," outranked everything else of their kind: the "Pont du Gard" for simplicity, strength, dignity of the structural and mass values, presenting from a new point of view

that greatest of Roman monuments in ancient Gaul; the "Rue de l'Epiciré" for those other qualities under a subdued luminosity in gradations of shadow and reflected lights which glow in that narrow street of solid mediaeval gabled houses and culminate upon the illuminated portal of the old cathedral. The "Portrait," unique among the rare examples of lithotint (said, by those who know, to be "the very most difficult of all mediums"), is good in the soft depths of the blacks; and the delicate film of lightly and smoothly toned shadow on the face is an effect which few lithographers of today know how to obtain.

Unlike many artists who follow lithography as a more or less interrupted sideline, Leigh's seven years' devotion to this recalcitrant medium has been almost exclusive. He undertook it only after ten years of robust self-training in drawing. Beginning during his schooldays at home in Spiceland, this self-training was complemented during his four years at Earlham



LE PONT DU GARD

LITHOGRAPH after 1915 HOWARD LEIGH

AWARDED HONORABLE MENTION, PARIS SALON, 1927

College by walks and sketching trips with a former family neighbor, John Albert Seaford, for many years teacher of drawing at the Boston Museum School of Fine Arts. With characteristic bluff efficiency, Mr. Seaford gave Leigh his first and only lesson in perspective and one, also unique, in composition.

At Wood's Hole, Leigh abandoned the study of zoology after seeing an exhibition of Rodin's sculpture in Boston, and a semester at the Harvard Medical School persuaded him that all the world of science were well lost to him if art could be won. Sales from a modest one-man show at Goodspeed's led to a visit to New York (where he

was deeply impressed by Sorolla's paintings) and to an opportunity to go to Paris.

He took up the study of lithography in Paris under a master already growing venerable in it—often said to be the greatest in Europe—Prof. Paul Maurou, Director of the School of Lithography at the Beaux Arts. Although neither then spoke the other's language with any degree of certainty, Leigh rapidly assimilated the master's sound technical instruction and his artistic guidance towards a new vision of drawing for the special exigencies of lithography—not merely to attain facility in a medium for the copious reproduction of bold and largely outline drawings, which, according





LA BLIE D'EMICERIL, ROUEN

LITHOGRAPH

HOWARD LEIGH

to Prof. Maurou, is what lithography is usually misunderstood to be, and constitutes the goal of most students. Few, he says, have the time or "the ardor of the stone" to pursue the extensive resources of this medium's difficult gradations in lights and darks, the delicacy of line (of which modernists would lead us to think incapable), its texture capacities, and the exquisite surface effects obtained only after years of experience with "bites," "washings," "rollings" and other phases. After the first stages, all steps are difficult and very often disappointing, up to and including the culminating satisfaction or sorrow—the printing.

Leigh, like every young lithographer, encountered surprises in such practical considerations as the expense of materials, the space, the special workmen, the presses required for the expert handling of the precious and heavy stones. Unable to carry on his studies uninterruptedly, he exhibited each output in New York, always with success that enabled him to return to Paris.

In France, in Italy, Germany, and last spring in Spain, he has worked, sometimes in oil and colored chalks, as well as in lithography and the artist's old standby, "just plain pencil." His subjects include figures, portraits, street scenes and boats, in addi-

tion to his youthful choice, monumental architecture. Everything, including the knowledge of color values acquired by painting, he pours into the channel of lithography, of which he already knows more, probably, than any other living

observe, as Mr. Cortisoz has said, that Leigh began "miles away from the lace-like foibles of his predecessors." This series (the largest numerically and in size, and best known from many exhibitions and reproductions in our magazines) include



PORTRAIT

LITHOTINT

HOWARD LEIGH

American. But he has no intention of limiting himself to that medium.

After so much labor and travel abroad, all the lithographs that Leigh had retained and exhibited up to the summer of 1927 were comprised in three distinct series and a small portfolio of lithotints, representing about one hundred stones and a few zinc plates. But each of these prints claims consideration as a work of art. When seen together in the order of their creation, they reveal many interesting developments; and the remarkable fact is that none can be eliminated.

In the first series, the architectural motif is mostly Gothic, but one cannot fail to

the "Old Gateway at Newhaven" and notable subjects in New York, Paris, Rouen, Berlin, Dresden, and culminates in forty-seven scenes on the French battlefields.

The drawing of the entire series is free and firm; masses are disposed with reason and charm. It is to be remembered that these forty-seven scenes represent his first essays in lithography and were done at the age of twenty-three. While departing from tradition, they are remarkable for sincerity of observation and typify an independence which Leigh will never lose. Drawn and lithographed with the eagerness and joy and some of the unconsciousness of early work, these prints show, among other senti-



ments, the reverent humility of highly gifted youth upon the threshold of an art; and sometimes they carry more profound messages than the artist was himself aware of, I fancy. It is a series that can never be repeated, nor ever lose the value of the artist's first encounter with the great creative power in Gothic architecture, and with the most moving of those noble mediaeval masterpieces of eastern France while their war wounds were still raw.

The "Notre Dame" and "Saint Severin," hung in the August, 1920, Salon, were praised and reproduced by the Parisian art journals (the *Revue Moderne* among them), which devoted long articles to "the young American's highly developed feeling for mediaeval architecture." The Devambaz Galleries, reputedly chary of ceding their space to "unknowns," especially foreign, gave a one-man show to the series merely upon seeing a few examples and in a day or two were hunting Paris over for the artist, who had not thought of advising them of his change of lodgings. The French Minister of Art had asked him to name his price for the entire set of the "French Battlefields"; Leigh did so, and the forty-seven prints are now in the Musée de la Guerre.

In New York, at the Anderson Galleries, the sensation created by the collection may be imagined from the praise of the foremost American critics in the press of that city. The unknown young Hoosier was immediately invited to exhibit at the Metropolitan Museum of Art and Public Library of New York, at the Boston Public Library, the Art Institute of Chicago, and similar institutions as far as the Pacific Coast, many of them buying the full set, thereby giving it the seal of permanent value. Mr. Weitenkampf, the distinguished Director of the Print Department of the New York Public Library, drew upon the series in illustrating at least one of his books on American Black and White, as well as an article on "American Lithography of Today" in *Scribner's Magazine*.

Had Leigh's blond head been easily turned, especially in the direction of financial success, he would not have returned as soon as possible to drop his plummet ever deeper into the knowledge of the Old World's wisecracks on lithography. But he knew he had just begun.

Much hard and varied work—drypoint, done and printed without any instruction whatever, painting out-of-doors, portraits and severe life-studies—intervened before another batch of prints came off the stones. (Among the most successful of his portraits was that of his old master and now close friend, Prof. Maurou, shown in the Salon.)

The Second Series—that of 1925—is probably in sharper contrast with the "Battlefields" than anything Leigh will ever do again. Conscious of new powers of perception and skill, in Rome for the first time, he was under entirely new inspiration when confronted by the architectural genius preceding and so profoundly differing from his beloved Northern Gothic. Returning to his subject day after day, when he could have his chosen light upon it, he gave fifteen, even eighteen hours to a single drawing, such as "Ponte Quattro Capi," the "Teatro Marcello," the "Arch of Septimius Severus," "Temple of Jupiter" and other fragments of the Forum which have survived even greater brutalities than Rheims and Château Thierry.

Once more in the atelier of Paris, it seemed to Leigh that lithography revealed to him so many new secrets that he could have known nothing about it before. His work, finer, smaller in size, yielded about half the number of the First Series. Sober even to an unconscious tenderness, where the earlier prints are seriously exuberant, so to speak, the Second Series might be taken for the work of another person were it not for the great underlying qualities which they have in common, qualities which exemplify Leigh's character as man and artist—the frankness and strength of a generous, sincere nature.

Turning again to portraiture, with his newly consolidated fidelity to close observation and control of detail, he made a "Masque" upon a background of pure black, worked up directly upon the stone in half-tones and a dash of high light, a lithographic tour de force producing an astute characterization.

Just prior to returning home once more, a desire to play, after all this long discipline, inspired Leigh to dash off a few Parisian street scenes, such as he had often painted in Venice. He did them on zinc plates with few lines and fewer shadows—gems of deli-

cate humor and vivacity. Yet, in New York, he could hardly be persuaded to show them with the Second Series, and thought that Mr. Pennell was joking when he declared them just about as good as anything of the kind could be.

No young man could expect a more complete artistic and financial success than Leigh attained in his Second Series, added to the wide popularity of the First. After exhibitions in Paris and New York, it went to England; and the London *Studio* requested permission to reproduce the "Arch of Septimus Severus" in the special number on Rome.

But Leigh asked more of himself—and achieved it in the Third Series which came off the stones late last spring after more than a year's work. This Third Series, a fusion

of the youthful confidence of the First (which, as I have said, is mostly Gothic) and of the Second (mostly Roman), progresses in security of artistic power and freedom but goes back in subject one more architectural epoch: to the "Greek Theatre, Taormina," and "Temple of Juno Lacinia, Girgenti." At Palermo Leigh seems to have seized the strange, exotic feeling of the half-ruined Sicilian agglomeration and made it fully significant in the Norman-Romanesque Saracenic "Cloisters of San Giovanni degli Eremiti."

After this third triumph the artist returned to France, to Avignon and Gothic Rouen, to which his heart had ever given allegiance. And so it was that that which called out his highest inspiration and lithographic skill has won him highest honors.

### HERE AND THERE

Again there has come to our desk a copy of the *China Journal*, printed in Shanghai, as if nothing had happened in the Chinese Republic. It is a mid-summer number and treats of travel, science, literature and art. In the department of literature and art is to be found an exceedingly interesting article on "Dramas of the Three Kingdoms Period" by George Kin Leung. Among the reproductions are two or three plates in color of costumes of actors, besides an interesting half-tone reproduction, folded like a map, of a paper screen of twelve panels painted by Father Castiglione (Lan Shih Ning) in the Eighteenth Century, an unusual perspective of an architectural theme.

*Deutsche Kunst und Dekoration*, October, a monthly magazine published at Darmstadt by Alexander Koch, covers a wide field and one unfamiliar to the majority of American art lovers. The introductory article is on the new Secession and the accompanying illustrations are extremely revolutionary in character. In the midst of which, however, are to be found reproductions of a self-portrait by Gustav Jagerspacher and a portrait of a man by Walter Schulz-Matan, which have the sprightliness of youth and at the same time the stability of age. There is an interesting and well illustrated article on the sculpture of Robert

Wlerick, and admirable illustrated articles on Book-Binding and Costume Design; besides illustrated notes and comment on house furnishing and architectural design. All in all the reader receives a comprehensive "blick" of the field of art in Germany today.

The Journal of the National Education Association for May, 1927, contains interesting articles on "Teaching the Beauty of Landscape" by Frank A. Waugh, Head of the Department of Landscape Architecture, Massachusetts Agricultural College, Amherst Mass., and on "Public Interests in Art" by Henry W. Kent, Secretary of the Metropolitan Museum of Art. Look it up.

The Massachusetts Federation of Planning Boards has lately issued Bulletin No. 21, a pamphlet on Zoning Appeals, which will be of special interest to those endeavoring to place on the statute books of their own municipality restraining laws of this sort. In many places, alas, they are still much needed.

The College Art Association of America has reprinted in pamphlet form an admirable monograph by Prof. David M. Robinson on "Roman Sculptures from Colonia Caesarea," originally printed in the *Art Bulletin*, Vol. IX, No. 1—a valuable contribution to knowledge in this field.





*Courtesy Macbeth Gallery*

## FLOWERED GOWN

A PAINTING BY  
THOMAS W. DEWING

INCLUDED IN EXHIBITION OF AMERICAN ART  
PARRISH MEMORIAL HALL, SOUTHAMPTON, L. I. SUMMER, 1927



SELF PORTRAIT

MATEO HERNANDEZ

## MATEO HERNANDEZ—SPANISH SCULPTOR

**T**HE ACCOMPANYING illustrations are reproductions of the work of Mateo Hernandez, a young Spanish sculptor, who has attained considerable distinction as a portrayer of animal life. He lives in Paris, making his home, we are told, in a bare attic near the Zoo, and is a regular exhibitor at all four Salons. Recently he has held a one-man exhibition of his work in Madrid, which constituted his first showing in his native land. This exhibition was arranged by the Society of Fine Arts of Madrid, and was officially opened by the Duke of Alba, President of the Society, with members of the royal family in attendance.

Writing of Hernandez and his work several years ago, Amelia Defries, a well-known London art critic, had the following to say: "Hernandez is probably the greatest sculp-

tor Spain has ever had. His work combines the elements found in ancient Egypt and modern Paris in a striking manner. He never makes drawings, sketches or clay models, but begins direct upon the stone, using red granite and black; but above all materials he loves best the hardest stone in the world—diorite, for he likes to feel that his work will last into eternity and that it is indestructible. Hernandez is still a young man and his future lies before him.

Hernandez is not only a sculptor but a painter, as evidenced by the self-portrait reproduced herewith. He is also noted for his great physical strength, being able, it is said, to carry about, with ease, blocks of the granite and diorite which he carves.

One of Hernandez's works has recently been purchased by the Luxembourg, Paris.





EAGLE IN DIORITE



CHIMPANZEE



STUDY OF LION, PARIS ZOO. WEeping FROM HUNGER DURING WORLD WAR  
SCULPTURE BY MATEO HERNANDEZ

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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VOL. XVIII NOVEMBER, 1927 No. 11

## SO THIS IS ART!

In one of the older cities of our north Atlantic seaboard there has lately been erected a new and eminently up-to-date hotel. Towering many stories above its neighbors, this modern structure impresses the visitor upon approach as essentially metropolitan-American. Its entrance is guarded by the customary revolving doors, through which one passes with trepidation but without anticipation of surprise. Presto! In this entrance the unsuspecting visitor leaves America on the outside and finds Spain within. There is no tinkling fountain, no caressing sunlight, but without question this is the Alhambra or one of its courts. Up a broad flight of stairs and through a screen of Moorish arches is to be seen the business desk—a creation of white and blue tiles in intricate pattern, tiles belonging to the Alhambra exactly reproduced. These, built up, solidly form a wall over which pass mail, registry cards, etc.

A little confused by the sudden transformation, but duly registered and possessed of a door key, the visitor, personally conducted by an affable bell-boy, is wafted upward and left, still breathless, in a bedroom, the windows of which look westward to the glorious Presidential Range, the furnishing of which is pronouncedly European-American. There are ladder-back chairs, a chest of drawers without mirror, a spinning desk. The walls are paneled—but what a shock! There is a break—is it possible? Yes, here are two Murphy beds! Shades of our ancestors and the American Wing!

It is lunch time. We return to the Alhambra and are directed not to a Spanish lunchroom but to one transported from Denmark. We pull on our seven-league boots. Perched on a wooden-seated chair of exceptional straightness and hardness at a long narrow table of ancient design, we study the menu and find that the hall in which we are to feast is an exact copy of every detail, including the porcelain stove of a famous Danish hall of earlier centuries. The waitress and the food are essentially American and (if a little surplus patriotism may be pardoned) exceptionally good.

Returning for dinner from an exhilarating sight-seeing trip, the visitor is directed to the main dining hall and again crosses continents. This is pure Egyptian. Lotus columns separate wall panels which picture in various phases Egyptian life. With the utmost propriety these panels have been skillfully aged. The modern furniture maker, the manufacturer of ancient Venetian draperies, could not have done better. This is, of course, the day of rapid-transit, but the journey so swiftly from country to country, continent to continent, is a little confusing. It may be wise to mention, therefore, right here and now, that the shore dinner served in these Egyptian surroundings is not only up to the best standard of New England but calculated to satisfy the epicurean taste of the ancient Egyptians could they step down from the walls. There is music and dancing, and re-crossing Spain the visitor enters the banquet hall opening to the left of the court of the Alhambra and finds himself in the spacious hall of a baronial castle—a hall which recalls feudal days. Geographically and metaphorically somewhat mixed, the traveler returns to "Earl



"America" murmuring sleepily, "Is this a hotel or is it a museum? Is it an educational exposition or *is it Art?*"

There are some beautiful old homes in this seaport city in which, no doubt, one once found carpets from India, porcelains from China, furniture made by Sheraton and Chippendale, some in the Chinese mode. But what of that?

Some may say that the difficulty lies in lack of originality, but when an attempt is made to be original what is the result? Witness the furnishings of the great new steamship, *Isle de France*. The work of Parisian Modernists, they would seem to violate every rule of grace and beauty which heretofore has governed good design. If this is art, Heaven pity us! No wonder the bewildered public, much instructed, much misled, murmurs half doubtfully, half scornfully, "So *this* is art!"

## REGIONAL CONFERENCE

A Regional Conference on Art will be held under the joint auspices of the American Federation of Arts and the University of Nebraska, Lincoln, in the University's new art building, November 21, 22 and 23, 1927. The general subjects of the sessions will be "Modern Trends in Art," "Municipal Art in the West," and "School and College Problems." Included in the programme for Tuesday, November 22, will be a visit to the new State Capitol and a special performance of Franz Molnar's "Liliom" by the University Players.

Special exhibitions will be on view at this time. Arrangements are in charge of Prof. Paul H. Grumann, Western representative of the A. F. A. and head of the Art Department of the University.

This is the Federation's first Regional Meeting and is anticipated with great interest.

## THE A. F. A. MOVES TO NEW QUARTERS

On the first of October the American Federation of Arts moved its offices from the historic Octagon to the lately completed Barr Building. For eighteen years the American Federation of Arts has been

the tenant of the American Institute of Architects. During that time it has grown from an infant to maturity. At first only one room was required. For several years now the Federation has occupied all but three rooms in the Architects' building. With a staff of eighteen or twenty these quarters had become cramped, and the Architects themselves requiring more room, it became necessary to move our organization.

It was with great regret that we left the beautiful old Octagon with its delightful atmosphere and spacious grounds which had so long afforded us generous hospitality, but we were most fortunate in securing a suite of rooms on the eighth floor of this uncommonly well-designed business building, from the windows of which we have a most extended view—to Cathedral Heights and Soldiers' Home on the north, to the Maryland shores of the Potomac to the southeast, and across Farragut Square looking east to the Army and Navy Club and the handsome building of the United States Chamber of Commerce. Farragut Square is bounded by I and K Streets on the south and north, intersected by Seventeenth Street, and is not more than five minutes' walk from the White House and the heart of the city.

Members of the Federation visiting Washington will always be welcome at these headquarters, and with them we shall be pleased to share at any time our beautiful view.

## NOTES

EXHIBITION OF EAST INDIAN PAINTINGS An exhibition of 65 water-color paintings by modern Indian artists, assembled by O. C. Gangoly of Calcutta, editor of *Rupam*, is being circulated by the American Federation of Arts during the season 1927-1928. The tour of this exhibition will introduce to many American art lovers a phase of Indian culture practically unknown to the United States, which has long been familiar with Indian poetry, politics and philosophy, and has been sympathetic with and receptive to most phases of them.

Modern Indian painting is based upon

traditional forms and expresses India's old spirituality. Under the leadership of Abanindranath Tagore, nephew of the poet so well known in the United States, modern Indian painters have begun to study the technique and form of old Rajput, Mughal and Buddhist paintings, also Persian and Japanese and other Eastern forms of painting, in an endeavor to evolve a method suited to modern achievement. Yet the various painters have, at the same time, retained each his own individuality, as may be seen in the current exhibition.

The third dimension is avoided by Eastern painters, who strive for a flat decorative character in their painting, a two-dimensional and linear representation. Drawing pictures "from the mind" is also an Eastern characteristic and a method much in use with the disciples of Tagore. Preliminary studies from life are unknown to them. "To Eastern artists," says Mr. Gangoly, "the 'mirror of Nature' is the artist's own inner perception from which his pictures are projected on the canvas. It is evident that an abstract non-representative form could be the only appropriate medium for such ideas, which abjure the portrayal of actual life and outward reality."

A measure of understanding of the ideals and goal of these modern Indian painters will enable Americans to appreciate the works in this exhibition.

The 1927-28 Exhibition  
A. F. A. Circular, issued by The  
TRAVELING American Federation of  
EXHIBITIONS Arts, lists 38 traveling col-  
lections available for the

present season.

From the Guild of Boston Artists there has been selected a group of 25 paintings representing the work of many of the foremost Boston artists, such as Charles Bittinger, Louis Kronberg, Charles Hopkinson, Philip Little, Lilla Cabot Perry, Charles Woodbury, etc. Some of these pictures were shown in the Guild's Spring Exhibition set forth at the time of the Federation's Convention in Boston last May. Opening with an engagement at the Altoona Art Institute in October, this exhibition promises to be unusually in demand.

Another exhibition of 25 paintings by Contemporary American Artists was assem-

bled through the cooperation of the Macbeth, Milch and Ferargil Galleries, the selection being personally made for us by Mr. McIntyre of the Macbeth Gallery. There are landscapes by Carlson, Eaton, Foster, Grosvenor, Symons; two figures by Frieske, flower pieces by Fromkes and Horton, "A Girl on a Hillside" by Robert Reid, "The Shipwright" by Charles W. Hawthorne, "Indian Camp" by Couse, and others equally interesting. The paintings started on their tour at the great Western Washington (State) Fair, going from there to the Spokane Art Association for October. Other bookings are being arranged for the far west.

A series of 33 oil paintings made on Desert Islands and in Tropical Jungles, by Harry Ilford Hoffman, who accompanied the Beebe Expeditions to British Guiana, the volcanic Galapagos Islands, and the Bahamas, is now on circuit. The artist has pictured the island waters and skies, the strange vegetation of the jungle and the brilliantly colored fishes and coral formations of the undersea. The collection is unusual in character and of artistic as well as scientific value.

In addition to these, and five or six other groups of oil paintings, the Federation is circulating exhibitions of pen drawings by Thornton Oakley made to illustrate *Clouds of France* (just published) and *Hill-towns of the Pyrenees*, written by Mrs. Oakley; drawings and sketches by Claude Bragdon showing costumes and stage settings for Walter Hampden's Dramatic Productions of "Othello," "Cyrano," "Hamlet," "The Eternal Thief," "Caponsacchi," "Macbeth" and others; wood block prints by Gordon Craig, who is best known as a leader in the new art of the theatre; and a group of etchings and drawings by the distinguished British etcher Percy Smith whose notable series of the "Dance of Death" and "Wuthering Heights" are in most of the important public collections in Europe as well as in this country.

An exhibition of lithographs of New York has recently been received from Vernon Howe Bailey, whose collection of pencil and crayon drawings of Spanish subjects is owned by the Museum of the Hispanic Society in New York. These New York subjects include the Woolworth, Metropolitan and other towers, glimpses of Broadway, Fifth Avenue, and Central Park.





WANING AUTUMN

WILLARD METCALF

bridges, hotels, etc. An exhibit of Mr. Bailey's work was opened in London last June by Lady Astor, and the London weeklies published double-page reproductions of the skyscrapers.

The Needle and Bobbin Club of New York has assembled for circulation by The American Federation of Arts a most interesting collection of Embroidery showing pieces of Italian, Spanish and French needlework of the sixteenth and seventeenth centuries. There are also earlier pieces from Persia, India, China, etc. The exhibit is prepared as a study collection and should be particularly interesting to students and lovers of beautiful fabrics.

Other exhibitions available this season include two of architectural photographs—one of city and suburban homes, interiors and exteriors, assembled by the New York Chapter of the American Institute of Architects; the other, lent by the American Society of Landscape Architects, of gardens, parks and town planning projects.

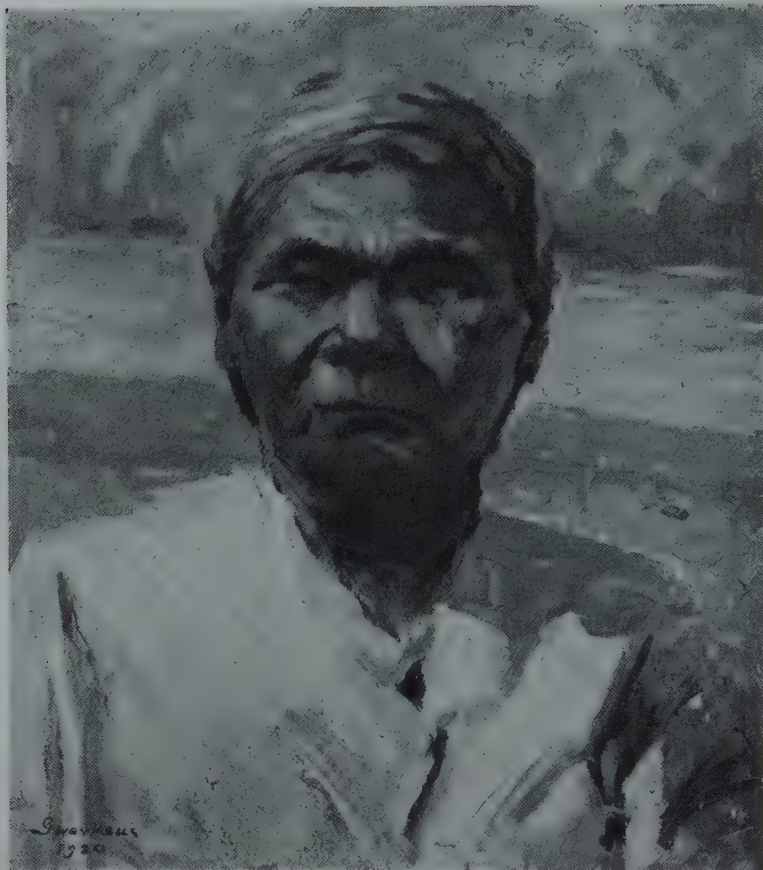
FOX  
MEMORIAL  
EXHIBITION,  
PORTLAND,  
MAINE

The memorial exhibition of the works of Charles Lewis Fox held at the Sweat Memorial Art Museum, Portland, Me., traced the development of an interesting and intensely vital art personality little known to the general public.

During his lifetime, Fox was so absorbed in his art and his theories of life that he had no time to waste in the public display of his creations. And that they were creations one might readily judge from the character of the nature work.

Starting his career as an apt and painstaking student of the nineteenth century Dutch school, Fox in later years developed a modernism peculiarly his own, and unallied with any school.

The early works all gave evidence of the artist's intense interest in his fellow beings, in the downtrodden and the unfortunate, an interest which subsequently led him to devote fifteen years of his life to the cause



THE BASKET MAKER

CHARLES LEWIS FOX

INCLUDED IN THE FOX MEMORIAL EXHIBITION, PORTLAND, MAINE. PAINTED IN 1920, IN MODERN MANNER. CONTRAST WITH PAINTING ON OPPOSITE PAGE IN EARLIER MANNER

of Socialism. During that period he did not touch a brush, and when he again returned to his painting it was with an entirely different point of view and with a mystical touch but dimly foreshadowed in his adherence to the Dutch School.

Fox spent much time with the Indians on their reservation in Maine and is said to be the first artist who could persuade the residents of that colony to sit for their portraits.

The memorial exhibition, in addition to the examples of his Dutch period and three large story-telling murals, featured the Indian studies and sketches, a series of

mushroom panels, particularly beautiful in texture and color, and the latest phase of the artist's work which drew its inspiration from his keen interest in living things, in the source and the growth and the culmination of life.

"Forever Indian," a symbolic painting which welded the Indian and his horse in sweeping forward motion against the mystic distance of primeval land, strikes the tempo for the paintings by Fox that used natural objects merely as material to create imaginative compositions. "Red Snake Mother," another Indian allegory, is also of this group, while the artist's delight in growing things, in flowers and plants has found outlet in the series of floral designs, often exotic and brilliant in color and execution.

The geological pattern of rocks with its

*Note:*—It is said on good authority that a chance visit to the Sorolla Exhibition in New York not only induced Mr. Fox to again take up the art of painting, but influenced his change of style.—THE EDITOR.





MUSIC

CHARLES LEWIS FOX

"TO YOUTH WONDER; TO AGE MEMORIES"

PAINTED IN PORTLAND, 1887. INCLUDED IN FOX MEMORIAL EXHIBITION

corresponding color appeal also found expression in marines of a startling and at times modernistic flavor, yet with sound scientific basis.

Fox delighted in gardens and planted a roadside garden at Bridgeton, Me., where colors in mass formation created a painter's panorama. To these, as a monument to the power of nature, the artist added several huge stone monoliths drawn from the neighboring country by a team of sixteen mules. And this garden, with its monoliths, appears in many of the later canvases.

It was among the flowers at Bridgeton that Fox carried out his belief that in every garden plants should be so planted that at some time during the day the sun might shine through their petals.

Thus his interest in nature was always that of the artist—a man sensitive to texture, to color, and to light. Even the mushroom panels, though scientific in accuracy, reveal the artist's passion for form, texture and color modulation.

DOROTHY GRAFLY.

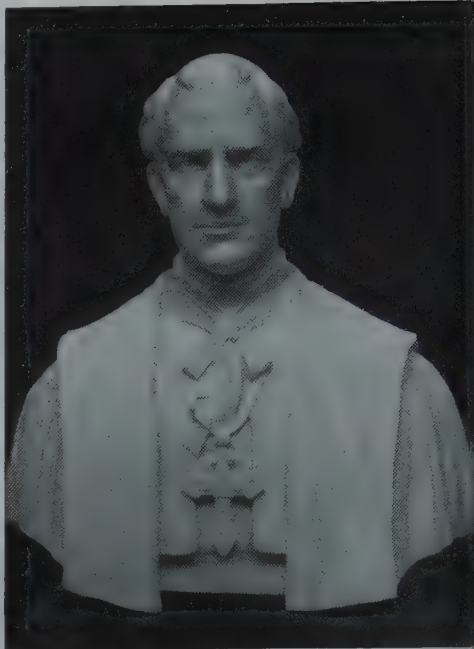
AT THE  
CLEVELAND  
MUSEUM  
OF ART

The Cleveland Museum of Art is now using the radio as a regular feature of its program. Its organ recitals are being broadcast three or four times each week, and short talks by members of its staff will be given once each week. In planning for this undertaking the difficulty was encountered of making talks on art interest-

ing without the use of illustrative material, and as the regular Museum lectures are largely dependent for effectiveness upon lantern slides, it was decided to make no attempt to broadcast them. On the other hand, conditions proved ideal for broadcasting organ music, and arrangements were therefore made with Station WHK for three weekly half-hour organ programmes—on Wednesdays and Fridays at 5:30 p. m. and on Sundays at 5:15 p. m. Each of these concerts is preceded by explanatory comments by Arthur W. Quimby, Curator of Musical Arts at the Museum. At present, music is largely predominant, only the short talks on Friday evenings being devoted to art, but it is hoped that within a short time a more even balance will be possible.

An important painting by J. Alden Weir entitled "Building a Dam, Shetucket," has recently been purchased by the Museum for the J. H. Wade Collection. This painting, which was executed in 1908, is one of the artist's well-known works, having been one of those included in the J. Alden Weir Memorial Exhibition held at the Metropolitan Museum of Art in 1924. It is, says a writer in a recent number of the Cleveland Museum's Bulletin, "the typical New England scene Weir loved to paint; not the obvious village street, not the New England of the tourist, but that of quiet, retired spots known only to one who has lived among them and loved them. . . . In this picture pale silver-greens, beautifully recorded, frame a vista of more brilliant sunlight, in which the tools and constructions of the dam builders are hardly intrusive. The painting has not the momentary insistence of many a seeming masterpiece but instead a solid character which grows with further acquaintance."

Mr. Henry Sayles Francis has been appointed Curator of Prints and Drawings at the Museum to succeed Theodore Sizer, whose resignation from this office has lately taken effect. Mr. Francis has most recently served as an assistant in the Department of Prints at the Museum of Fine Arts, Boston. His studies in this field were begun at Harvard, where he specialized in the Fine Arts under Professor Sachs. After leaving college he spent several



HIS EMINENCE CARDINAL HAYES

PORTRAIT BUST BY A. FINTA  
METROPOLITAN MUSEUM OF ART, NEW YORK

months in intensive study of the great collection of prints in the British Museum.

#### ST. LOUIS NOTES

The Twenty-second Annual Exhibition of Paintings by American Artists opened at the City Art Museum with a public reception on Saturday afternoon, September 17. This exhibition, which closed October 31, was one of the most interesting and varied held in the galleries for some time. It was notable not only because it included distinguished canvases by Leon Kroll, Daniel Garber, Jonas Lie, Wayman Adams, John F. Carlson, Emil Carlson, Gardner Symons, Chauncey F. Ryder and other well-known American painters, but because there were many paintings of merit by artists of less renown, and an important group of pictures by Hugh Breckinridge, Guy Wiggins, Anthony Angarola, Henry McCarter, Kenneth Bates, Charles Burchfield, and Ross Braught, who represent the modern trend. The collection was spirited and colorful, with a fine interpretation of character and nature which gave indication of a healthy, growing life in American art.



The educational department at the City Art Museum started its regular series of talks on October first with the Children's Story Hour. Besides the Children's Hour, two Museum Hours for Adults will be held each week; a series of talks for students and teachers on "The History of Art Illustrated by the Museum's Collections" and ten "Talks on Prints" will be held.

The Art Department of the Public Library had on display in September and October a collection of copies of Old Masters and a number of portraits by early American artists lent by Mrs. John Beverly Robinson.

The St. Louis Artists' Guild opened the season with its annual exhibition of summer sketches by members. This is a no-jury show, but each artist conforms to certain restrictions as to number and size in order to preserve amity and harmony in the display.

Olive Hobart Chaffee held an exhibition of her recent work at the Chase Hotel during the first part of October.

E. Oscar Thalinger is painting a large landscape decoration for the home of Dr. Gustav Lippmann.

J. Scott McNutt, who returned from Paris last spring, has become a member of the faculty of the St. Louis School of Fine Arts. Mr. McNutt spent the summer at Ogunquit, Maine.

Agnes Lodwick, who has been working abroad for a year, is to remain another six months and is engaged in the study of portraiture.

M. P.

#### PHILADELPHIA NOTES

The reopening of the active art season in Philadelphia found several of the exhibiting bodies still in the throes of physical reconstruction.

The Print Club, which had expected to open its doors to the public about the middle of September, can scarcely do so before the middle of October due to the extensive alterations undertaken subsequent to the club's purchase of its home, 1614 Latimer Street. Carpenters and plasterers were at work on the new galleries and club quarters well into October.

The Art Club gallery, also, was renovated during the summer months, its public reopening being postponed until October 8.

Perhaps the most important item of art news for September was the acquisition by the Pennsylvania Museum of the Siren Collection of Chinese sculpture, which traces the development of that art from its early primitive state to the exquisite perfection of the fourth and fifth centuries A. D.

The oldest carving is a primitive mask, dating, it is thought, some two hundred years B. C., while the most perfect examples of the art of the nameless Chinese sculptors are doubtless the little marble figurines of tomb guardians—Kwan Yin, probably—wrought with a bigness of form that renders them both simple and beautiful and sets them apart in conception and execution from the usual run of Chinese images.

To the sculptor, also, the portrait head, carved in stone, and said to be the earliest example of portraiture to come from China, will prove of great interest, so simply is it modeled with a master's appreciation for full subtle form.

The carvings were gathered by Dr. Osvald Siren, the Swedish authority, and were purchased for the museum through the aid of friends.

George Harding, the Philadelphia painter, has just completed in collaboration with Ritter and Shay, architects, the interior and mural decoration of the Americus Hotel in Allentown, Pa., architects and painter having absolute control of every object to be placed on the walls or in the rooms from furniture to china.

The general style of the hotel is Spanish, and the lobby decorations with several colorful murals by Harding strike a Spanish note—one elaborating a Spanish dance, and another the return from a bull fight.

Music and good fellowship at the festive board provide the subject for the dining-room murals, and bird and tree conventions that for the banquet hall, the decoration of which has been wrought as background for the no less brilliant costumes of dancers or diners.

The most unique feature of the mural scheme, however, is that devised for the grill room. Here the artist has given his imagination full play and has designed a series of panels based on the future of aviation. The guest on entering the room enters an airplane and looks out through

the artist's eye on cities of the future, map-like landscapes, other airplanes coursing above the clouds, and supplementary planes on the lower deck of the great air liner itself. The effect is striking, and the illusion held by means of indirect lighting. Even the ceiling of the grill room bears out the scheme of design in its indication of airplane structure.

The only exhibition of the month was that of prints by Walt Kuhn which opened the season at the Art Alliance.

Edward Side, formerly with the McClees and Rosenbach galleries, has opened a gallery of his own at the northwest corner of 17th and Locust streets. During September he showed marines by John Benson and landscapes by J. B. Grossman, a young Philadelphia artist.

The Pennsylvania Academy of the Fine Arts announced that the summer school at Chester Springs would try the experiment of remaining open during the winter months, thus providing a place where ambitious students might paint winter landscape.

DOROTHY GRAFLY.

#### IN ITALY

The sixteenth Venetian Biennial Exhibition of Painting will be held from April to October, 1928. Several sections of this exhibition, including the Italian exhibit, will cover a century and a quarter of the development of art, or from the beginning of the nineteenth century to the present time. An effort will be made to have each nation provide representative examples of the great movements that have arisen and subsided during that time. A particularly interesting feature of the exhibition will be a display of the art of the theatre. By means of miniature stages placed with architectural harmony along the walls of the great central hall of the Italian pavilion the work of the best known modern Italian and foreign stage designers will be shown. In arranging for the showing of this exhibition the assistance of architects will be called in, in addition to that of painters and sculptors.

Announcement has also been made of the First Roman Quadrennial Exhibition to be held in 1931. This exhibition was formerly held biennially and was international in character, but, according to a



PAN, BY MAUDE SHERWOOD JEWETT

INCLUDED IN EXHIBITION OF AMERICAN ART,  
PARRISH MEMORIAL HALL, SOUTHAMPTON, L. I.,  
SUMMER, 1927.

recent order of the Governor of Rome, that plan has been abolished and in its stead the quadrennial showing substituted. This will be limited to the works of Italian artists only. This innovation, according to the Roman correspondent of the *Christian Science Monitor*, has a double significance: first, it will allow artists a longer time to prepare their works, and secondly, it will not duplicate in any way the Venetian art exhibitions, which will continue to be international in scope. The yearly grant made by the municipality of Rome toward the cost of the exhibition will be continued meanwhile.



In this connection it is interesting to know that two etchings by American artists were purchased for the permanent collection of the Uffizi Gallery from the Seconda Esposizione Internazionale Dell'Incisione Moderna held in Florence during the past summer. These are "Ponte Vecchio," by Ernest Roth, and "Maison des Ambassadeurs," by Frederick G. Hall. Eleven other etchings by American artists were purchased by visitors to the exhibition. These included works by John Taylor Arms, Frederick Detwiller, Robert Nisbet, Charles Platt, Marjory Ryerson, Will Simmons, J. Paul Verrees and the late Helen Hyde. The American section of this exhibition not only proved exceedingly popular with the visiting public, as indicated, in part, by these sales, but received high praise from the Italian and other foreign critics. The collection was assembled and sent to Florence by the American Federation of Arts.

#### CALIFORNIA NOTES

The Henry E. Huntington Art Gallery at San Marino was opened to the public early in October. Visiting

days are Tuesdays and Fridays. This building, which was formerly the Huntington residence, was converted into an art gallery under the supervision of James F. McCabe, a member of the staff of the Art Institute of Chicago.

The Eighth Annual Exhibition of the California Water Color Society was held at the Los Angeles Museum during the month of September. Edouard Vysekál was awarded first prize for his painting entitled "Palms and Cypress," Millard Sheets received the second prize for his "Seventh Street Bridge," and Loren Barton and William C. Watts were accorded first and second honorable mention, respectively. Water colors and prints by George "Pop" Hart and water colors by Charles P. Kilgore of Chicago were also on view at the Los Angeles Museum during this same time.

The Sixth Annual Art Exhibition of the Los Angeles County Fair, Pomona, Calif., was held September 20 to 24 under the direction of Theodore B. Modra and Millard Sheets. The showing comprised oil paintings, water colors, pastels and works in sculpture, also a department of arts and crafts which was inaugurated this year under

the curatorship of Leta Horlocker. Prizes amounting in value to five hundred dollars were awarded by a jury composed of Benjamin C. Brown, John W. Cotton and Theodore B. Modra, painters, and F. Tolles Chamberlain and Frank C. Wamsley, sculptors.

The California Art Club of Los Angeles announces the appointment of Mrs. Milford McClough, formerly Assistant Curator of the Los Angeles Museum of Art, as Secretary, with supervision of the operation of the new clubhouse in Barnsdall Park.

In connection with the Second Annual Exhibition of work by Artists of Southern California and members of the Beaux Arts group held at the Fine Arts Gallery of San Diego recently, the following prizes were awarded: The San Diego Fine Arts Society's purchase prize of \$500 to Charles Reiffel of San Diego for his landscape entitled "In San Felipe Valley"; the second prize of \$100, offered by Wheeler J. Bailey, to Gottardo Piazzoni of San Francisco for his painting entitled "The Soil"; third, fourth and fifth prizes of \$50 each to Franz Geritz of Los Angeles, Alice Klauber of San Diego, and Irene B. Robinson of Los Angeles; and a sixth prize of \$35 to Alfred Mitchell of San Diego.

A series of twelve mural panels for the State Exposition Building in Exposition Park, Los Angeles, has recently been completed by James E. McBurney, a Chicago painter. Eight of the panels depict the leading industries of the State of California—fruit canning, clay products, transportation, ship building, commercial fisheries, the oil industry, iron founding and steel construction. The remaining four represent "The Work Spirit of California," "The Fiesta," "Fruits and Flowers" and "Empire Builders."

Edgar Alvin Payne of Los Angeles has completed eight large decorative paintings for the new St. Paul Hotel of that city.

THE MUNICIPAL ART GALLERY OF DAVENPORT, IOWA  
The Municipal Art Gallery of Davenport, Iowa, is one of the younger art institutions of the country which is exerting a wide influence on the cultural development of its community and which promises well for the future. This gallery, as its name implies,

is municipally owned and controlled. It was instituted several years ago upon the presentation to the city of a large collection of paintings, many of which are the works of old masters, by Mr. C. A. Ficke, a local art patron. In the absence of a suitable building for the display of these works, an old armory owned by the city was converted into an art gallery. Under the supervision of an architect the facade of the building was transformed to give a dignified appearance and the interior remodeled to meet the needs at hand. The main portion of the building has been converted into twelve attractive galleries, in one of which is a stage large enough to accommodate the usual little theatre productions. Here, at frequent intervals throughout the year, plays, musicals and lectures are given to good effect. The building also contains a children's museum and the necessary executive offices.

Among the many activities of the Municipal Art Gallery are its classes in art appreciation which are held daily. At the present time thirteen groups, with a total enrollment of over one thousand, are registered. The parochial and public schools, as well as many private institutions, set aside certain days during the month for gallery talks. A business and professional men's sketch club meets once a week during the season for instruction in drawing. Free classes for children are held on Saturdays, with all-day sessions prevailing. Drawing, modeling and picture-talks are some of the many things in which these children may participate. This branch of the work has been incorporated into an organization known as "The Municipal Junior Art Association," the children electing their own officers and dictating their own policies. A small tax is levied on each member, and the money thus accumulated is contributed to a fund which will eventually be used for the purchase of works of art for the children's museum.

On Sundays concerts and lectures are arranged, and these have proved increasingly popular. Witnessing the success with which all of these activities have met are the Gallery's attendance figures, 63,000 persons having entered these doors during the two years that they have been open.

KANSAS CITY'S TWO PROPOSED ART GALLERIES

The building fund for the proposed Nelson Art Gallery of Kansas City, Mo., has been further increased by a bequest of \$250,000 from the late Irwin R. Kirkwood, editor of the *Kansas City Star*, and son-in-law of the late William Rockhill Nelson, through whose bequest of his art collections and his magnificent home the project was started. The gallery fund now totals \$2,700,000, with an additional \$500,000 available for the purchase of works of art. Mr. Kirkwood's bequest, by provision of his will, may be used for purchases if not necessary in the construction of the building.

The fund for this museum has, it will be recalled, been increased from time to time by several large gifts or bequests. Subsequent to Mr. Nelson's original bequest, subject to the life interest held by his widow, his daughter and his son-in-law, a legacy of \$860,000 was left by Mrs. Nelson. Bequests of \$1,500,000 and \$140,000 were later made by Mrs. Laura Nelson Kirkwood and Mr. Frank F. Rosselle, respectively. Mr. Kirkwood then released his life interest in the estate, and plans for the construction of the building were begun. The architect of the gallery is Thomas Wight, of the firm of Wight and Wight. It is expected that the work of building will be started in the spring of 1928.

The William Rockhill Nelson estate, on which the Nelson Gallery is to stand, comprises 26 acres. The trustees of the Mary Atkins Fund have lately announced their decision to place on this same estate the Atkins Museum of Fine Arts, which will house the present Kansas City Art Institute. Thus all of the major art activities of Kansas City will be grouped in one center. Altogether this city now has a fund of \$3,000,000 for art buildings and the purchase of works of art.

PARIS  
NOTES

I went yesterday to see the masterpiece of Claude Monet, which consists of eight long decorative panels known as the "Nymphéas," owned by the French Government and exhibited in two elliptical rooms built especially for the purpose in the "Orangerie" in the Tuileries





*Courtesy Macbeth Gallery*

A GROUP OF TREES

J. FRANCIS MURPHY, N. A.



*Courtesy Macbeth Gallery*

PEACEFUL MEADOWS

GEORGE INNESS

PAINTINGS INCLUDED IN EXHIBITION OF AMERICAN ART  
PARRISH MEMORIAL HALL, SOUTHAMPTON, L. I. SUMMER, 1927



THE DANCE ON THE SANDS

WILLIAM S. HORTON



YOUNG SPANIARDS WITH BALLOONS AT BIARRITZ

WILLIAM S. HORTON



gardens. There are four of the panels in each large room, and nothing else except a flat bench in the middle.

The longest panels are more than 40 feet in length, and all are about 7 feet in height. They represent the culmination of Monet's technique as impressionist. They are an apotheosis, an immortalization, of the water-lily. Each panel represents the lily-pond in Monet's famous garden at Giverny, and each in a different light from the tender shades of dawn to the rich, sombre hues of twilight. The long, wavering branches of willows lend the necessary support to these vaporous scenes.

A lover of nature finds in these pictures a sense of peace and beauty difficult to describe. The panel at the end of the first room is a miracle of melting blues and greens, enclosing the pink and white heads of the water-lilies and their flat pads. Stand near the picture, and it seems an inchoate mass of color flung any way on the canvas—but never thin. Then step back slowly and watch the miracle: you see the dusky pond emerge, the limpid depths of the water, the color of the lilies floating there. I have never seen water like that in any picture. Most painters are content to paint its surface; Monet has painted its very substance, with all the suggestions of its mossy, weedy liquidity. An artist's poetic dream, shared with the world.

The special room at the Luxembourg Museum contains at present a group of the well-known Breton paintings of the late Charles Cottet, the most famous of which is the large triptych called "Au pays de la mer," that pictures three scenes in the mournful life of the Breton fisher folk. Cottet was a sincere and capable painter whose work will always be valued.

The exposition of the American painter, Mr. William S. Horton, at the Macbeth Gallery, New York, which opens on November 29, will be a keen delight for picture lovers and a surprise even for the admirers of Mr. Horton's work. This collection of thirty or forty pictures, which I have recently seen at the artist's studio here, will show him as a man whose art never stands still, who explores his palette as a new country and makes delightful discoveries there. The subjects are the bathing beaches at Le Touquet, Deauville, and in

England. The coloring is sumptuous, but not a drop of oil has been used. Done in tempera, *détrempe*, gouache, they are apparently as rich in matter as oil painting. The figures are full of motion; the "Dancing Girl on the Sands" is a creature of the wind, the dancing children full of classical charm. I say classical advisedly, for, modern as the pictures are, there is an undeniable classical suggestion in the treatment of the bathers' *peignoirs* and their attitudes. In "The Joyous Band" there is a girl on the left of the picture who is almost a Tanagra figure.

Mr. Horton has created a new world on the beaches, and we see nothing in these animated scenes of the customary fashionable bathers. "The Bathers' Afternoon" is a triptych of resplendent color, with a golden glow irradiating it. "Bacchanal," lately finished, is an extraordinary conception of a beach picture, with a crowd of figures in *peignoirs* or bathing costumes, with women, children, superb dogs, and picturesque fishing nets in the background, with the sea behind, and in the center of it all the figure of a robust, middle-aged man with a form and face like a jolly Bacchus. Beside him is a woman holding a child which might have been inspired by an antique vase. One very curious picture is "Young Spaniards on the Beach"—at Biarritz—where the artist has used colored balloons with success.

These pictures show the result of many years' research into "the rhythmical relation and vibratory value of color, line and spacing." Mr. Horton wills his emotional effects arising from color relations as a composer does from tone relations in a rhapsody or symphony. A good example is the harmony of the three reds in the "Dancing Girl."

A minor detail is the beauty of the frames for this exhibition, which the artist has been collecting for the past four or five years. Some distinguished flower pictures accompany the bathing scenes, to serve the decorative effect, and among these the "Bouquet Printanier" is especially spring-like.

LOUISE MORGAN SILL.

#### LONDON NOTES

In my London Notes of September last, in describing Frank Salisbury's fine canvas, "Tomb of the Unknown Warrior," in our House of Commons,

I was obliged to leave for later notice the interesting series of mural paintings designed by a group of artists to decorate St. Stephen's Hall in the same seat of our legislature. The artists at work here have been under the general direction of Sir D. Y. Cameron, and include painters as individual in their own lines as Glyn Philpot, George Clausen, Rothenstein, Lawrence, Sims and Vivian Forbes; and it is greatly to their credit, and that of the direction (although Cameron is not directly a figure artist, and figures must come first in these historical compositions), that they have worked as a team so well together to produce a decorative whole. This applies more especially to the four panels on the south wall by Vivian Forbes, Lawrence, Monington and Rothenstein; though far the finest of all, to my judgment, is that of George Clausen showing the listeners to Wycliffe reading the Bible, where the figures fit most harmoniously into the quiet scene. A contrast to this on the same (north) wall is Mr. Sims' representation of King John signing the Magna Charta under very stormy atmospheric conditions. I do not know whether our proverbially capricious climate asserted its eccentricities in that historic moment of our national liberties—perhaps Sir Henry Newbolt, who helped to select the subjects, had some light on this point—but the result has been to suggest to the onlooker a somewhat chaotic scene, which does not quite harmonize with the quiet dignity and reserve of its companion paintings. The influence of the great Puvis has been not unfairly traced in these panels, but they show originality of treatment and outlook and would surely attract American visitors, who are used to the fine modern decorative work in their own state capitols.

A good deal of interest was excited in London by the finely representative display of three centuries of British painting which was shown during September and October in Vienna. The exhibition was arranged by Herr Frankenstein, Austrian Minister in London, and Lord Chilton, British Minister at Vienna, with the support of Sir Maurice de Bunsen, who was our Ambassador in Vienna and is now President of the Anglo-Austrian Society. Sir Joseph Duveen lent two fine paintings, one the fascinating "Mrs. Davenport" by Romney. The organizing of

the exhibition was in the hands of Mr. Howard. The central room, with the fine Raeburn and Reynolds portraits, and Sir Joshua's beautiful "Cupid and Psyche," well as works by Gainsborough and Lawrence, must have been a feast of beauty, and elsewhere the three full-length portraits of Queen Elizabeth were of first importance. As at Rome in 1911, the Pre-Raphaelite School was represented by Rossetti, Madox Brown, Watts and Burne-Jones, the last by his lovely "Love among the Ruins," lent by Lord Bearsted; and the room of modern British art contained a memorial group of five portraits by that brilliant young painter, Ambrose McEvoy, whose loss we still deplore.

Sir Joseph Duveen has again come forward with a very generous offer to complete the Modern Foreign Gallery at Millbank (Tate Galleries) by building an additional Gallery for modern foreign sculpture, which at present lacks accommodation. The idea is excellent, and we may hope that among the sculpture shown that of America may be represented; for surely such work as that of Saint-Gaudens, Daniel Chester French, MacMonnies and others may stand beside anything that modern Europe has to offer us in sculpture.

In an admirable quarto volume recently published, the Trustees of the National Gallery of British Art have given a record of its achievement in the last ten years—that is, since 1917, when it became independent of the National Gallery in Trafalgar Square. Not the least of those achievements have been the creation, thanks to the generous support of Mr. Courtauld and Sir Joseph Duveen, of the new foreign collection; but such a collection should be, or should aim at being, catholic in its outlook, and, much though we owe to French art, Paris is by no means the only focus or inspiration in modern art creation. S. B.

C. Lewis Hind, the distinguished British author, editor and art critic, died in London on August 31, 1927. Mr. Hind was not only well known in this country through his writings but had many personal friends here. After completing his education he entered the lace business owned by his father, Charles Hind. Early in his career, however



He took up journalism, and from 1887 to 1892 was a sub-editor of *The Art Journal*. Then for two years he edited *The Pall Mall Budget*, and from 1896 to 1903 was editor of *The Academy*. The collection of Wednesday articles which he had written during these years for the *London Daily Chronicle* were recently published in a volume entitled "Life and You." Among the many other books published by Mr. Hind were "The Education of an Artist," "The Diary of a Looker-on," "The Consolations of a Critic," "What's Freedom," "Landscape Painting from Giotto to Turner," "Art and I" and "Naphtali," a volume of reminiscences.

The Institute of International Education announces that the following distinguished foreign lecturers will be available for engagements in the United States during the coming season: Stewart Dick, official lecturer at the National Gallery, London, and author of various books on art; Auguste V. Desclos, Assistant Director of the Office National des Universités et Ecoles Françaises in Paris; Charles Gos of Geneva, son of Albert Gos, the distinguished Swiss landscape painter; Adolfo Best-Maugard, author of "A Method for Creative Design," and a well-known teacher of art and lecturer on art subjects; and John Littlejohns of London, a distinguished water colorist, author and lecturer. Mr. Littlejohns' lectures will be illustrated by his own sketches, made as he talks.

George Wharton Edwards, the distinguished American painter, has been decorated by the King of Spain as a cavalier of the Royal Order of Isabella the Catholic in recognition of his work in Spain two years ago. A group of twenty-five of Mr. Edwards' Spanish drawings was purchased recently by Mr. Archer M. Huntington for the Hispanic Museum in New York.

The Art Association of Fitchburg, Massachusetts, has purchased a building which is being remodeled for use as an art museum. Mrs. Lowell H. Milligan, formerly of the educational department of the Worcester Art Museum, will serve as Director. This museum will make a feature of its educational work.

## BOOK REVIEWS

ARTHUR WILLIAM HEINTZELMAN—  
MODERN AMERICAN ETCHERS, Volume  
I. Minton, Balch & Company, publishers.  
Price \$2.50.

There is much to be said in praise of this first volume of the announced series of monographs on Modern American Etchers to be published by Minton, Balch & Co., New York, but there is also reason for complaint. The reproductions of Mr. Heintzelman's superb plates are far less good than they should be and give but an inkling of the real merit and charm of the originals. In this respect this initial volume of the proposed series on Modern American Etchers falls far short of the series "Modern Masters of Etching" which is being published by the Studio, London, at a much less cost. The Studio plates are practically fac-similes; these plates are obvious reproductions, and not pleasing ones at that, the whites being translated a smutty gray, and the beauty of the line in almost every instance lost on account of lack of clarity. To the knowing connoisseur this does not signify greatly; for to such the record is all that is necessary, but to the general public whose interest in etching is to be cultivated, to whom the etcher is to be introduced, it is distinctly misleading. As to merit, the plates were well chosen as was also the author of the foreword and descriptive text. No one is better fitted than John Taylor Arms, himself a distinguished etcher, to estimate and set forth the worth of Mr. Heintzelman's work. Mr. Arms' writing, like his etching, is straightforward, simple, significant, and not only in the foreword but in what he has to say of each plate he has given us the precise angle of vision which should be observed. Incidentally he pays Mr. Heintzelman high tribute as craftsman and artist, calling attention to his dexterity with needle and acid and the spiritual element which imbues his whole work with strength and grace which no hand alone can impart. A list of 123 plates produced by Mr. Heintzelman since 1915 is given and of these 12 are reproduced besides which the edition deluxe has an original etching, "La Grand-mère," but this edition of 125 was sold out almost as soon as issued.

**GRAPHIC PROCESSES** (Intaglio, Relief, Planographic), Actual Prints, with note by Louis A. Holman. Charles E. Goodspeed & Co., Boston, Mass., publisher. Price \$40.00.

Have you ever asked what is the difference between an etching and a dry point? How can I tell an aquatint? Is a mezzotint an engraving? What is a wood block print? How are half tones made? It was in order to answer all of these questions that Charles E. Goodspeed & Company of Boston, sellers of books and fine prints, were induced to issue a portfolio on the graphic processes. This consists of 25 folders, 18½"x13" in dimensions, 24 of which are devoted to demonstration through text and illustration of the various graphic processes. The unique feature of these is that the illustrations are actual prints not reproductions. The introductory folio consists of title page, dedication to the American Institute of Graphic Arts, table of contents and preface. The selection and arrangement with notes is by Louis A. Holman. Typographically, textually, graphically and pictorially, this is a notable publication. Through the courtesy of the publishers one of these portfolios has been placed at the disposal of the American Federation of Arts to be circulated as an exhibit—an exhibit which will be of special interest and value to public libraries and schools. The portfolio is one which every college and public library in the country should possess. Unfortunately, however, the edition is limited. Only 250 copies were published and of these 165 were sold by September. A love of prints is undoubtedly becoming more general. With this comes a demand for authoritative information. The publication of such a work by meeting this need and meeting it beautifully, is bound to lend impetus to this admirable movement.

**A HISTORY OF ITALIAN PAINTING**, by Oliver S. Tonks, Ph.D., Professor of Art in Vassar College. D. Appleton and Company New York and London, publishers. Price \$4.00.

In this book Prof. Tonks surveys seven-teen centuries of art in Italy and brings the reader into close touch with the works of those artists whom "generations have agreed to admire." In other words he has not attempted to produce a dictionary of the art of painting in Italy, not to cover the entire field, but has limited his effort

to the Great Masters—those, who in succession, carried high, for four centuries, the torch of art in their own beautiful land. The lesser lights, Prof. Tonks treats collectively, dealing with their collective contribution rather than with individualities. This history will serve admirably as a text book for high schools and colleges, and as a background for study clubs. It is unique in this respect. It should also be found valuable for those who are contemplating a trip abroad, for it will open the way to a better understanding of the works of the great Italian masters. It may be interesting to note that the work is the result of years of study in the presence of the masterpieces—of, in fact, companionship with the masters themselves across the bridge of sympathetic understanding.

**ITALIAN SCULPTURE OF THE RENAISSANCE**, by Lucy J. Freeman. The Macmillan Company, New York, publishers. Price \$3.50.

It is interesting to have issued almost simultaneously Prof. Tonks' "History of Italian Painting" and Miss Freeman's work on "Italian Sculpture of the Renaissance," and it should be noted that these two books admirably supplement one another. As art in Italy knew no boundaries, line, painters, sculptors and craftsmen worked in happy harmony together and in some instances were all three in one, it is eminently desirable that the work of the sculptors be studied together with that of the painters. Miss Freeman devotes an introductory chapter to "The Enjoyment of Sculpture," which points the way to a better comprehension of the art. She, too, to a large extent, limits herself to the great masters and stresses the characteristics of the several schools. Her style is simple and direct and her point of view that of an able critic and a sincere art lover.

**MANUAL FOR SMALL MUSEUMS**, by Laurence Vail Coleman. G. P. Putnam's Sons, New York, publisher. Price \$3.00.

Mr. Coleman is the Executive Secretary of the American Association of Museums and has gathered material for the present volume through first hand contact with museums of all sorts—scientific, historical and museums of art. The book is avowedly intended for those who set about to found



museums and build up small museums now existing, and it gives a fund of information available nowhere else. This has to do with the museum chiefly but not exclusively from the technical side. The first part deals with organization, the second with administration, the third with curatorial work, the fourth with educational work, the fifth, research, the sixth, building; besides which the volume has valuable appendices on charter, constitution and by-laws, contract with local government, state laws affecting museum support, etc. The publication was financed by the Carnegie Corporation because of the scarcity and the need of such information. It is well done and should prove of extraordinary value.

**THE KINGDOM OF BOOKS**, by William Dana Orcutt. Little, Brown & Company, Boston, publishers. Price \$5.00.

In a previous volume entitled "In Quest of the Perfect Book" Mr. Orcutt gave reminiscences of his own adventures not merely in the field of book-making but among the works of the great book-makers of the old world. In the present volume he extends the same theme in a series of delightful essays on books as books—works of art. Mr. Orcutt's style is conversational, friendly, intimate; he is an enthusiast and his enthusiasm is contagious. Furthermore, he has a very keen sense of the significance of art, and his viewpoint is that of the artist. In his first chapter he introduces the "Prime Ministers to the Book," Aldus, Etienne, de Colines, Plantin, Elzevir and others. Next he makes us acquainted with the modern masters of topography—no less artists in spirit than their great predecessors. A most engaging chapter is on the book stalls on the left bank of the Seine, where occasionally still a great find is made, although less often today than formerly. Under the title, "The Clothing of Books," bindings are dealt with. Under the title "Books in the Cradle" he considers incunabula. Finally he pays tribute to the personality of Christophe Plantin and acquaints the reader with his shrine, the Plantin-Moretus Museum. There are nearly a hundred illustrations, through which the reader acquires first hand knowledge of the works of the master artist in the field of book-making.

**PLEASANT DAYS IN SPAIN**, by Nancy Cox McCormick. J. H. Sears, Inc., New York, publishers. Price, \$3.50.

Nancy Cox McCormick, the author of this book, is well known for her work in sculpture and has had the honor of producing portrait busts from life of Mussolini of Italy and Primo di Rivera of Spain, both of whom gave her sittings, a privilege conferred on none other. While she was modeling the portrait of the Dictator of Spain she took opportunity to visit several Spanish cities—Cadiz, Seville, Cordova, Granada, Toledo, Burgos, as well as Madrid and some of the Spanish island possessions, such as Majorca. "Pleasant Days in Spain" is the record of these exploring trips in a series of letters written to friends in the United States and in Europe, vivid impressions of an artist in a strange, beautiful and romantic country—Spain—admirably set forth in an informal manner. By special permission of the artist the book is illustrated with half-tone reproductions of paintings by Lopez Mesquita, one of the most distinguished Spanish artists of our day and one whose works are too little known in this country. The author's bust of Primo di Rivera is also reproduced.

**THE WORK OF CHARLES LEWIS FOX**. Privately printed, The Southworth Press, Portland, Maine. Price \$1.00.

Elsewhere in this magazine will be found a review of a memorial exhibition of paintings by Charles Lewis Fox held at the Sweat Memorial Museum, Portland, Maine, last September. This volume, containing reproductions of a majority of the works shown therein, with an appreciative foreword by Alexander Bower, was published at that time as an additional tribute and as a permanent record. Typographically and from the bookmaker's standpoint it is in itself a work of art, and through reproductions and text it admirably fulfills its purpose—that of memorializing an able artist.

The Department of Education of the City of Baltimore has lately published a pamphlet on Art, Fine and Industrial, for grades one to six, inclusive, compiled under the direction of Leon L. Winslow, Director of Art Education in that city, which we would commend to the attention of teachers.

# THE AMERICAN FEDERATION OF ARTS

## Bulletin—Exhibitions

- CARNEGIE INSTITUTE. Twenty-sixth International Exhibition  
of Contemporary Paintings. Pittsburgh, Pa. . . . . Oct. 13—Dec. 4, 1928
- ART INSTITUTE OF CHICAGO. Fortieth Annual Exhibition of  
American Paintings and Sculpture. . . . . Oct. 27—Dec. 18, 1928
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy  
of the Fine Arts. Twenty-fifth Annual Water  
Color Exhibition. . . . . Nov. 6—Dec. 11, 1928  
Entry cards received to October 12. Exhibits  
received to October 18.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsyl-  
vania Academy of the Fine Arts. Twenty-sixth  
Annual Exhibition. . . . . Nov. 6—Dec. 11, 1928  
Entry cards received to October 8. Exhibits re-  
ceived to October 24.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Ameri-  
can Fine Arts Galleries, 215 West 57th Street, New  
York City. . . . . Nov. 29—Dec. 18, 1928  
Exhibits received November 14 and 15.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. 123rd Annual  
Exhibition of Oil Paintings and Sculpture. . . . . Jan. 29—Mar. 18, 1929  
Entry cards received to December 31, 1927. Ex-  
hibits received to January 9, 1928.
- ART INSTITUTE OF CHICAGO. Thirty-second Annual Exhibition  
by Artists of Chicago and Vicinity. . . . . Feb. 9—Mar. 21, 1929
- NATIONAL ACADEMY OF DESIGN. 103rd Annual Exhibition.  
American Fine Arts Galleries, New York City. . . . . March—April, 1929  
Exhibits received March 6 and 7, 1928.
- ART INSTITUTE OF CHICAGO. Eighth International Exhibition  
of Water Colors, Pastels, Drawings and Minia-  
tures. . . . . March 29—May 6, 1929
- ALLIED ARTISTS OF AMERICA, INC. American Fine Arts Galler-  
ies, New York. Annual Exhibition by Members. . . . . April, 1928  
Exhibits received April 6, 1928.





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# IN THE NEW YORK GALLERIES—DECEMBER

In conjunction with large exhibitions the majority of galleries make a point this month of exhibiting small paintings at moderate prices suitable as holiday gifts. As well as meeting a holiday need, these paintings of moderate size, one realizes, give a semblance of spaciousness to small rooms, besides decorating the walls. In this age of apartments there is a distinct place for paintings of this kind, and it is well that at least during one month of the year exhibition space should be allotted to them.

At the Milch Galleries, 108 West 57th Street, the large exhibition of work by Gari Melchers continues on view through the month. Water colors, drawings, and oils are included. Through representation in many museums Mr. Melchers' more important work is familiar to many, but here is given the opportunity to enjoy his brilliant small water colors. Many are Dutch scenes made during the artist's stay in Holland. Though interesting in characterization, it is their decorative aspect which gives them beauty. Concurrently with this exhibition will be one of sculpture by Max Kalish, who, though he maintains a studio in Paris, is a Cleveland artist. He finds his subjects in our industrial life; laboring men are his characteristic themes.

The Babcock Galleries, 5 East 57th Street, will continue until the 10th the exhibition of water colors by Frank F. English and Gale Turnbull.

The paintings of French villages by the latter are gay in color and imbued with old world charm, as for instance the scene in Marseilles harbor or the girl water-carrier walking down the steep, worn steps of an ancient street. From the 12th until January 1 paintings by Vladimir Pavlosky will be shown.

At the Howard Young Galleries, 634 Fifth Avenue, among paintings recently brought to this country from abroad by Mr. Young there is to be seen with especial pleasure a portrait by Romney of Anne Townshend, from the Holford collection. It shows a particularly beautiful woman gowned in gold color, her figure graciously tilted forward, with a suggestion of animation in the turn of the head.

The Little Gallery, 29 West 56th Street, will have an exhibition of hand-wrought silver until December 10.

At the Brummer Galleries, 27 East 57th Street, an adequate representation of the work of the French sculptor Charles Despiau may be seen. Despiau has never before exhibited in this country, and therefore all the more interesting will be this first view of some forty examples of his art. The heads are modelled with great emphasis on the contour. One of their characteristics also is perhaps the quality of surface, which is slightly rugged.

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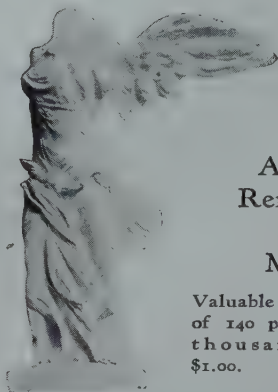
### MACBETH GALLERY

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The Galleries of P. Jackson Higgs, 11 East 54th Street, will place on view an unusual exhibition: a group of outstanding English portraits. One of the most striking and perhaps the most beautiful is a full length portrait of Miss Siddons, the daughter of the famous tragedienne, painted by Lawrence. The famous portrait of the Duke of York, also by Lawrence, is another one of the group. A very beautiful characterization is seen in the portrait of the Honorable Mrs. McKenzie by the same painter. One of the most fascinating of the portraits by Reynolds is a small head of a young girl wearing a white dress with a moss rose tucked in the fold of her kerchief. All the material is there for a charming and perhaps sentimental picture and probably all the more astounding is the strength and even the power manifest in this small painting which strikes a deep note and makes a canvas of extraordinary distinction and beauty. Also by Reynolds is the fine painting "Henry Bunbury Esq." Included in the exhibition is a fine Hogarth and several Hoppners—quite a noteworthy group. One may also see in these galleries two fascinating small portraits by David Teniers, the younger.

The Grand Central Galleries, 15 Vanderbilt Avenue, until the 3rd, continue the exhibition of decorative paintings in tempora by John Wenger. There will also be portraits by Cecil Clark Davis and paintings of sea subjects, ships and piers, etc., by Harry A. Vincent. Until the 10th Cyrus Dallin's sculpture exhibition may be seen, and also an exhibition of woodcuts by Mrs. Alexander W. Drake.

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At the Macbeth Galleries, 15 E. 57th Street, the exhibition which opened November 29 continues until the 12th. This includes portraits by Ernest L. Ipsen, decorative paintings in water color by W. S. Horton, and an exhibition amusingly entitled "Sidewalks of New York" by H. Devitt Welsh. From the 13th until January 2 a joint exhibition of recent paintings by Daniel Garber and Stanley W. Woodward will be held. Concurrently with this exhibition will run the annual Christmas showing—a group of gay water colors and a group of etchings.

The Ainslie Galleries, 677 Fifth Avenue, from the 1st to the 14th will show pictures produced on the Beebe expedition, portraits of natives and paintings of Caribbean Sea life. Work by Mrs. Helen Damrosch Tee-Van, Captain V. Perfilieff, and F. Edwin Church is being shown. At the same time in another room portraits by Jerry Wickwire will be on view. From the 15th until the 31st Irish landscapes by Marian Mackintosh will be on view, also landscapes by Adelaide C. Baker and Florence Christensen.

The Wildenstein Galleries, 647 Fifth Avenue, will have a large exhibition of drawings by Picasso. As the draughtsmanship of this artist plays such a prominent rôle even in his paintings, this group will be of especial interest.

Our Gallery, 113 West 13th Street, will have water colors and drawings by Stuart Davis; also a special Christmas exhibition of paintings, prints, sculpture and sculpture lamps, ranging in price from \$10 to \$50.

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At the Dudensing Galleries, 5 East 57th Street, the Christmas show will be one of water colors by a group of modern painters: Trunk, Buk, Woodruff, Nura, Pollet, and Vukovic. Dorothy Simmons, one of the winners in the summer competition arranged by the galleries for young painters, will hold an exhibition of her decorative landscapes.

Mrs. Marie Sterner's Gallery, 9 East 57th Street, will have on exhibition some time during the month paintings of Central Park by a group of artists.

The Durand-Ruel Galleries, 12 East 57th Street, continue the exhibition of landscapes of Brittany by Warshawsky, and until the 10th portraits by Quistgaard will be on view.

The Knoedler Galleries, 14 East 47th Street, announce that the famous painting by Tintoretto of the Doge Pietro Loredano has found a permanent place in a public gallery, though to most of us it will be far beyond hope of viewing, for it has been purchased by the Felton Fund of the National Gallery of Victoria, Melbourne, Australia. The exhibition held by the galleries this month will be called XVIII Century England, Town and Country. As having made part of the XVIII century scene, paintings by Canaletto and Guardi will be included and prints by Scott, Marshall, Sartorius, Stubbs.

In the galleries of F. Valentine Dudensing, 43 East 57th Street, the paintings of Dunoyer de Segonzac will be shown.

At the Ehrich Galleries, 36 East 57th Street, Italian primitives may be seen. In Mrs. Ehrich's gallery the Christmas showing includes lacquer work by the versatile Gertrude Kingston, who probably to most people is better known for her stage work than for her crafts and designing. Pottery by Dorothea Warren will also be on view.

At the Ferargil Galleries, 37 East 57th Street, until the 10th will be shown portraits by the Swedish painter Berhard Osterman, pastels by Henderson, and paintings by a group of Indians. Through the month may also be seen *Fantasies in Silk* by Florence Gotthold.

The Keppel Galleries, 16 East 57th Street, will have for the month a special exhibition of etchings by Herman A. Webster. Included therein will be fine proofs of such of his well-known plates as *Notre Dame et le Quai aux Fleurs* Paris, *Port des Marmosets*, Rouen, *La rue St. Jacques*, Paris, as well as newer work.

The Kleinberger Galleries, 12 East 54th Street, will have on view Italian and Flemish primitive

The Kennedy Galleries, 693 Fifth Avenue, will have as the special exhibition for the month of English and French color prints.

The Rehn Galleries, 693 Fifth Avenue, show paintings by Pamela Bianca.

The Christmas exhibition at the Kraushaar Galleries, 680 Fifth Avenue, will be a group of water colors by American artists.

Please mention *AMERICAN MAGAZINE OF ART* when writing to the Dudensing Galleries



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Salon National des Beaux-Arts, 1927.

Salon des Artistes Français, 1927.

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Watercolour "Acquise par l'Etat."

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At Scott and Fowles, 680 Fifth Avenue, English portraits of the XVIII Century may be seen.

At the Daniel Galleries, 600 Madison Avenue, work by a group of young American painters may be seen. One of the paintings composed with a discriminating sense for space arrangement and also for tonal nuances is the one by Peter Blume showing a young woman peeling potatoes beside an open window through which a landscape is glimpsed. The rhythms set by growing plants are noted with precision and a fine touch by Elsie Driggs in a series of water colors. New work by Preston Dickinson and a couple of large canvasses by Kuniyoshi are also to be noted.

At the New Gallery, 600 Madison Avenue, the first week of the month there will be on view water colors of the west by Thomas H. Benton. There will also be work by Cyril K. Scott and water colors by Berthe Martini, who is perhaps better known as a sculptor. Her fondness for horses has led her to take them as subject matter for many of her studies. At the time of going to press the dates were not set for a show by Merton Clivette nor for an exhibition of drawings by the late French painter Eugene Zak.

At the Montross Galleries, 26 East 56th Street, Bertram Hartman holds an exhibition of water colors and oils, landscapes of Maine, the work of the past summer.

At the Art Center, 65 East 56th Street, in Opportunity Gallery, water colors by a group of young painters will be placed on view.

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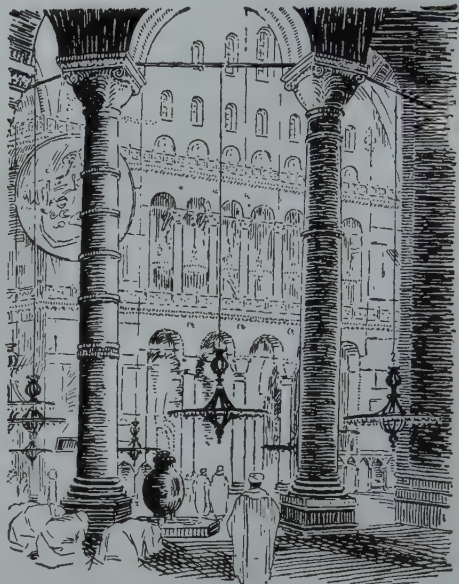
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Ivory Black  
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**"THE COLORS THE OLD MASTERS WOULD HAVE USED"**



# THE AMERICAN MAGAZINE OF ART

DECEMBER, 1927

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# THE AMERICAN FEDERATION OF ARTS

## BULLETIN OF TRAVELING EXHIBITIONS

December, 1927

PAINTINGS FROM THE GUILD OF BOSTON ARTISTS.....	Amherst, Mass.
25 PAINTINGS BY VARIOUS AMERICAN ARTISTS.....	Lincoln, Neb.
PAINTINGS BY HARRY L. HOFFMAN.....	Westfield, Mass.
GROUP OF 15 PAINTINGS.....	Lawrence, Kans.
PAINTINGS BY WILLIAM P. SILVA.....	Shreveport, La.
MODERN EAST INDIAN PAINTINGS.....	Toronto, Can.
1927 WATER COLOR ROTARY.....	Ann Arbor, Mich.
PEN AND INK DRAWINGS BY THORNTON OAKLEY.....	Grand Rapids, Mich.
THEATRICAL WORK OF CLAUDE BRAGDON.....	Baltimore, Md.
ETCHINGS AND DRAWINGS BY PERCY SMITH.....	Richmond, Ind.
WOOD BLOCK PRINTS BY ELIZABETH KEITH.....	Amherst, Mass.
COLOR WOOD CUTS BY A. RIGDEN READ.....	Richmond, Ind.
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CHESTER SPRINGS SUMMER SCHOOL EXHIBIT.....	Ironton, Ohio
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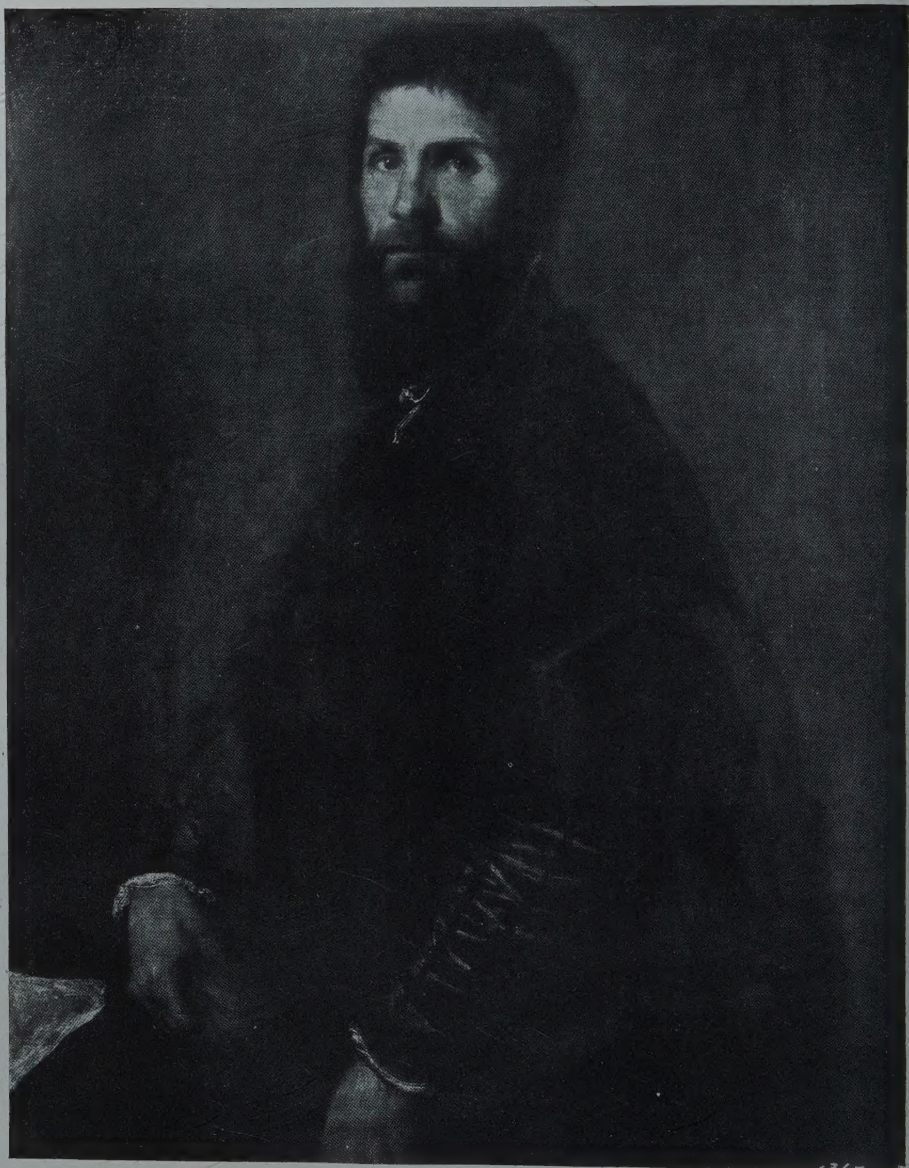


"THE MAN WITH THE FLUTE" BY TITIAN, reproduced on the next page as a frontispiece to this number of our Magazine, was lately acquired for the Detroit Institute of Arts by the Detroit Museum of Arts Founders Society. It has now been hung in the place of honor in the Italian High Renaissance room in the new building lately opened, and forms the chief center of interest among Venetian pictures.

This painting was discovered two years ago in Berlin in an exhibition of Venetian paintings and was at that time ascribed to Andre Schiavone. Several connoisseurs, among them Dr. Valentiner, Director of the Detroit Institute of Arts, Baron von Hadelin, a great authority on Titian, and Dr. Wilhelm von Bode, Director of the Berlin Museum, seeing the picture at this time, independently of each other concluded that it could only be by the hand of the great master, Titian himself. Passing into the hands of the Van Dieman Galleries and being cleaned, the signature, "Titianus fecit," was found in the lower left-hand corner.

Of this portrait Frank Jewett Mather, Jr., has said, "It seems everything that one would want in a Titian portrait."





THE MAN WITH THE FLUTE

BY  
TITIAN

PURCHASED BY THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY  
FOR THE DETROIT INSTITUTE OF ARTS